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A. M. R. Barret 22

A Complete Method for the Oboe

Original Edition

BOOSEY & HAWKES

Printed in U.S.A.

INDEX

Principles of Music	-	-	-	-	1
The Oboe	-	-	-	-	1
Scales and Exercises	-	-	-	-	19
Forty Progressive Melodies	-	-	-	-	57
Sonata No. 1	-	-	-	-	108
Sonata No. 2	-	-	-	-	119
Sonata No. 3	-	-	-	-	130
Sonata No. 4	-	-	-	-	144
Fifteen Grand Studies	-	-	-	-	159
First Air Varié	-	-	-	-	207
Second Air Varié	-	-	-	-	213

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ADOPTED BY THE
ROYAL ACADEMY OF MUSIC, THE BANDS OF THE ROYAL REGIMENTS OF HORSE & FOOT GUARDS
And the
CONSERVATOIRE MILITAIRE DE FRANCE.

A
COMPLETE METHOD
FOR THE
O B O E.
COMPRISING ALL

THE NEW FINGERINGS, NEW TABLES OF SHAKES SCALES EXERCISES &c. &c.

WITH AN
EXPLICIT METHOD OF REED MAKING.

Dedicated by Permission
TO
HIS EXCELLENCY THE RT HONBLE
THE EARL OF WESTMORELAND.

Composed by
A. M. R. BARRET.

First Oboe of the Royal Italian Opera Covent Garden.

Ent Sta Hall.

BOOSEY & HAWKES

PREFACE TO THE SECOND EDITION.

Since the publication of the first edition of this work, my attention has been directed towards the further improvement of the mechanism of the Oboe, and I have succeeded I believe, in forming a new combination of the keys, which work easier than before and give greater facility to the performer, without materially interfering with the old system of fingering.

The principal objects I have attained have been to procure the same fingering for each octave, from C below to the upper C, (that is to say, a passage written in that compass may be played with precisely the same fingering in one or the other octave.) To have more perfect shakes on each note, some of which were before impossible; to do away with the half hole and the factitious fingerings of the old system, which not only added greatly to the difficulty of many passages, but deadened the tone of several notes very perceptibly, corresponding in some measure to the stopped notes of the Horn. Besides all these improvements acquired by the instrument it also possesses a greater facility of slurring, especially from the high to the low notes, and vice-versa, this was formerly impracticable, but now by a slight modification in the fingering and a new combination of the octave keys it is as easy to slur as from E to G.

It would be difficult in so short a space to enumerate all the advantages of this new instrument which I believe possesses all the good qualities of the systems preceeding it, without their disadvantages, and which requires a much less time to become master of it, owing to the parity of fingering in both octaves, and yet these good results have been obtained by so very slight an alteration in the fingering: only two notes being absolutely changed in its whole extent. This will at once be seen by examining the scale I have added and the passages I have written with marked fingerings according to the new method, all of which are very difficult, and some impossible on other Oboes, but on this will be found comparatively very easy, even in the most rapid movement.

I have also made further experiments as regards the best wood to be adopted for the instrument and I find that violet wood answers better than any other. It unites, in my opinion, the best qualities of Boxwood and Rosewood, that is to say softness and brilliancy of tone, and by a slight modification in the bore, the instrument has acquired greater force and body without changing its quality. This is also the opinion which has been given by many eminent artists, who have not only spoken to me on the subject, but have written in the most flattering terms, amongst others I may cite the names of Costa, Fetis pere, Berlioz &c. &c. It is scarcely necessary to say that the instrument I use is one of that description, and I may add at the same time, that already many professors and amateurs have adopted it and have expressed their great satisfaction at the change, and its good results.

It would be unjust not to mention the part taken by Mons Triebert in the construction of this Oboe; both in regard to the ingenuity, as well as solidity of mechanism, elegance and finish, it leaves nothing to be desired, and places Mons Triebert at the head of this branch of wind instrument manufacturers.

I have carefully revised this Edition of the method and the few errors which were before uncorrected have now entirely disappeared.

PRINCIPLES OF MUSIC

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

C, D, E, F, G, A, B.

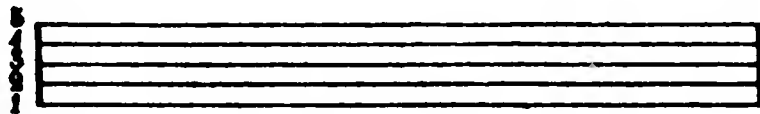
The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si.

C, D, E, F, G, A, B.

These notes are placed upon five horizontal and parallel lines called the Staff or Stave,

Example:



The lines are counted upwards, the lowest being called the first line. These five lines contain four spaces in which notes are also placed. The spaces are counted the same as the lines the lowest being called the first space.

But when the instrument requires a greater compass than the stave, -small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.

Example:








Ledger lines

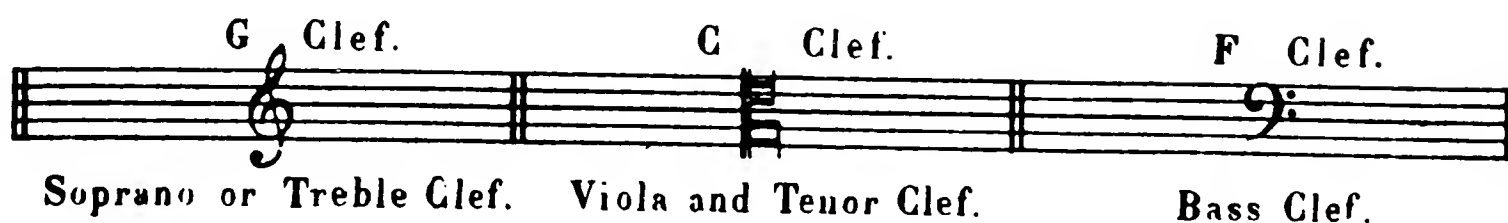
Ledger lines

ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef , the C Clef , sometimes written  or , and the F Clef  also written C:

These Clefs are familiarly known as:

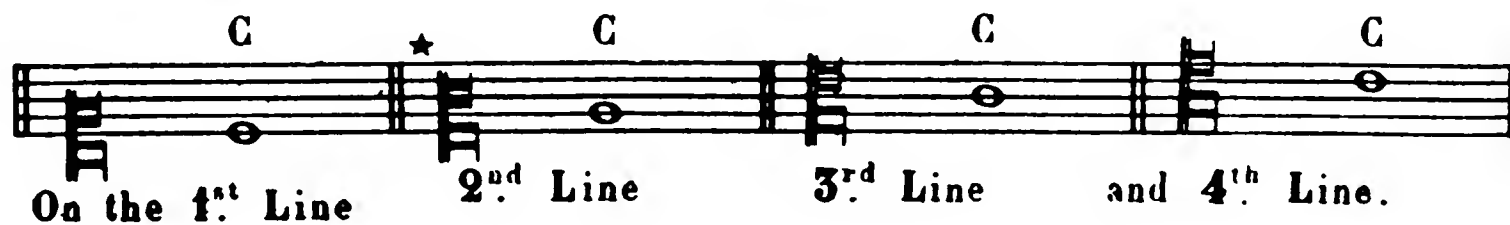


These Clefs are placed at the beginning of the stave upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes. But as all of them are not of equal use, those least required will be indicated by a star ★

There are two different sorts of G or Treble Clefs placed thus:



Four different sorts of C or Tenor Clefs:



Two sorts of F or Bass Clefs:



ARTICLE IV.

OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1st sound is employed to form the Octave or 8th degree of the Scale.

Example with the name of each degree.

1 st Degree. Tonic or Key Note	2 nd Degree Super Tonic	3 ^d Degree Mediant.	4 th Degree. Sub-Dominant.	5 th Degree Dominant.	6 th Degree. Super-dominant also Sub-Mediant.	7 th Degree. Leading Note or Sensible also Sub Tonic.	8 th Degree. Octave.
--	---------------------------------------	-----------------------------------	--	-------------------------------------	---	---	------------------------------------

C
D
E
F
G
A
B
C

It is seen by the above example that each degree bears a name which is descriptive of itself. The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1st sound producing the octave or 8th note, as in the above example.

* The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a Conjunct or Diatonic Interval from whence it comes that the scale is called a Diatonic scale or Scale by Conjunct Intervals.

When two notes are farther apart from one another, the distance between them is called a Disjunct Interval.

For instance C-D, D-E or E-F are Conjoint Intervals because there is only an Interval of a second from C to D as well as from D to E or E to F.

C-E, C-F, C-G, etc. are Disjunct Intervals because the distance between them exceeds the interval of a second.

ARTICLE V.

§ 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees. Two notes placed on the same degree are called a Unison (see Ex.) Two notes placed, one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a Second or Interval of a Second.

On the 1st and the 3rd a Third.

„ 4th a Fourth.

„ 5th a Fifth.

„ 6th a Sixth.

„ 7th a Seventh.

„ 8th an Octave.

„ 9th a Ninth.

and so on to the 10th, 11th, 12th, etc etc.

and the same in descending

EXAMPLE

INTERVALS IN THE NATURAL ORDER.

Ascending.

1	1	1	2	1	3	1	4	1	5	1	6	1	7	1	8
															
Unison.	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Octave								
Descending.															
8	8	8	7	8	6	8	5	8	4	8	3	8	2	8	1
															

2. 2° OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consists in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.

EXAMPLE.



A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps # and Flats b which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

SHARP #	Double Sharp x or ·x· or x·x·	FLAT b	Double Flat bb	NATURAL (even sign) ♮
Raises the note a Semitone.	Raises the note another Semitone above the one al- ready raised by single #	Lowers the note a Semitone.	Lowers the note another Semitone below the one al- ready lowered by single b.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

EXAMPLE.

NATURAL NOTE.	The same note raised a semitone by means of a Sharp.	The same Sharpened note lowered a semitone by means of a Natural.
NATURAL NOTE.	The same note Sharpened.	The same note restored to its natural tone.
NATURAL NOTE.	The same note lowered a semitone by means of a Flat.	The same Flattened note raised a semitone by means of a Natural.
NATURAL NOTE.	The same note Flattened.	The same note restored to its natural tone.

A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art: 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.



ARTICLE VII.

OF MODE.

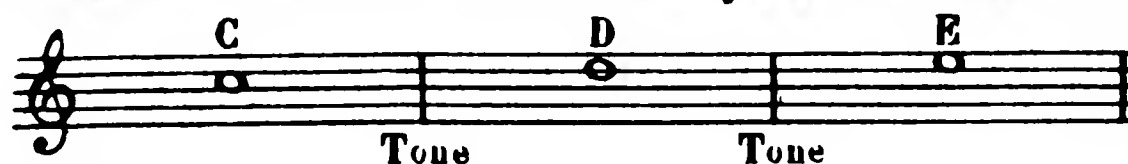
In the compass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *perfect Chord* (or *Common Chord*.) This chord is the base and constitution of all music

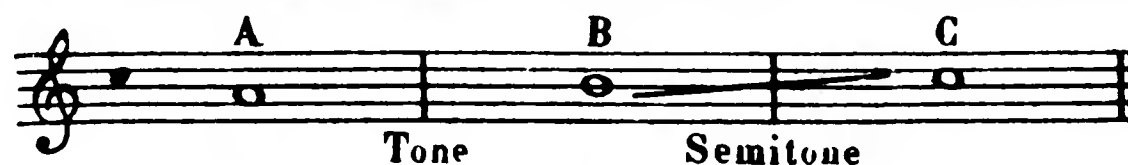
The three principal sounds which constitute the Mode are the Tonic or 1st Degree, the Mediant or 3rd Degree and the Dominant or 5th Degree. (See Art III Ex: of the Diatonic Scale.) By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

There are two kinds of Mode, The Major Mode and the Minor Mode. It is always the 1st third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scale from the 1st to the 3rd Degree.



The Mode is Minor when there is only a tone and a semitone from the 1st to the 3rd Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjoint Degrees in the scale one is composed of 2 semitones or full tone (major second) and the other of only one semitone (minor second). The minor second is to be known when the 1st note or degree is sharpened or the second flattened producing the same sound in each case (These notes are called Enharmonic)

EXAMPLE.

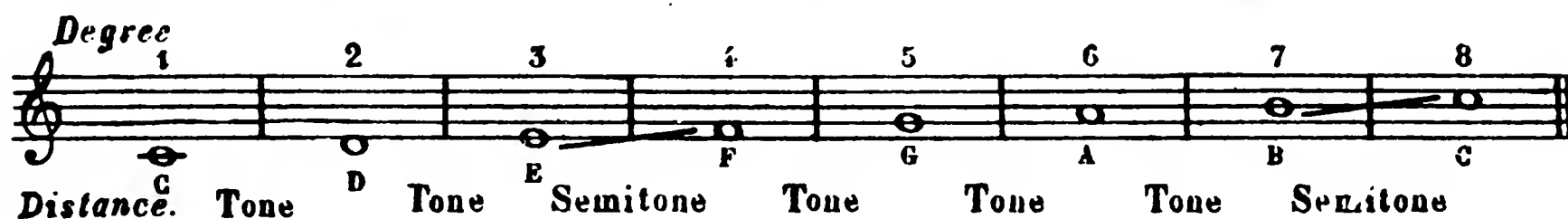


The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



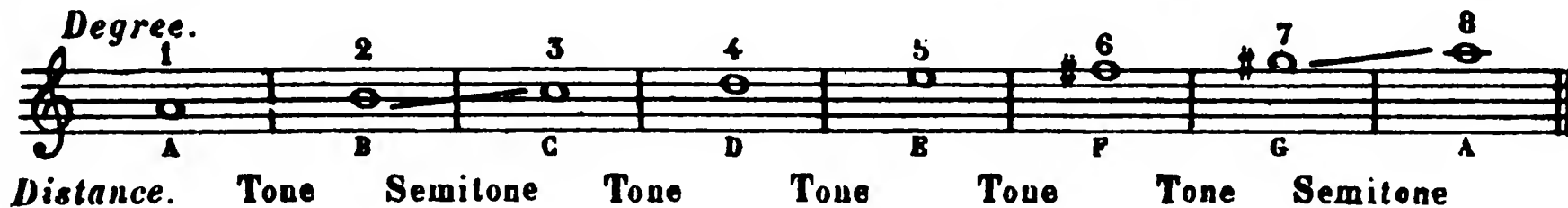
The above Scale is the Diatonic Major Scale proceeding by tones and semitones. It will be seen that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees of the Scale.

All the other intervals are whole tones making altogether (as mentioned in Art: IV) five tones and two semitones in the Diatonic Major Scale. It is most important to remember that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degree:



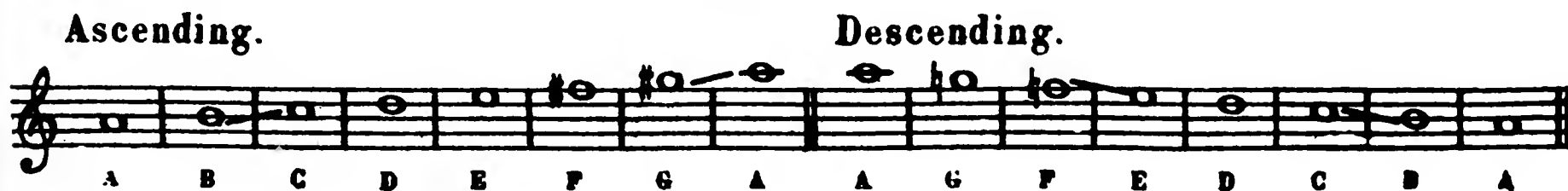
The Minor key is relative to the Major key. A Minor key has the same signature as its relative Major key, and its scale commences on the 6th Degree of the Major scale thus bringing the 1st third of the Minor scale (a tone and a semitone.).

It will be seen in the preceeding Ex: of Minor Scale that the 1st semitone occurs between the 2nd and 3rd Degrees and the 2nd semitone, as in the Major comes between the 7th and 8th Degrees.

It will be found that in every Minor scale the 1st semitone comes in the first 3rd, whilst in the Major scale it comes in the first 4th.

In playing the Minor scale the notes sharpened in ascending become natural in descending.

EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which, thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale. By this means is formed a scale written as follows and much in use in the very old Style of Music.

Distance. Tone, Semitone, Tone, Tone, Semitone, ^{Tone and $\frac{1}{2}$} Semitone, Semitone, ^{Tone and $\frac{1}{2}$} Semitone, Semitone, Tone, Tone, Semitone, Tone.

In this scale the note sharpened in ascending remains so in descending. Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending. (Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

2: 1^o OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS & 7 FLATS.

7 SHARPS Their positions on the staff. Double sharp: beginning another series of 7 and following the same order.

7 FLATS Their positions on the staff. Double flat: beginning another series of 7 and following the same order.

2: 2^o EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order. The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor

EXAMPLE.

Major Keys.

Minor keys.

Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4th Degree of the Major key and the 6th Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor.

EXAMPLE.

Major Keys

Minor Keys

Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE XC 1.

OF INTERVALS, TONES AND SEMITONES.

The tone is an interval composed of nine partial intervals called "commas" or of two semitones one of which is Chromatic and the other Diatonic. The chromatic semitone is composed of five commas and always occurs between two notes of the same name. The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.

Chromatic Semitone. Diatonic Semitone. Chromatic Semitone. Diatonic Semitone.

SPECIAL ARTICLE 22.

TABLE OF THE INVERSION OF ALL THE INTERVALS.

Intervals of Seconds being inverted become Sevenths.	Minor 2 nd 1 semitone.	Major 2 nd 1 tone.	Augmented 2 ^d 1 tone and 1 semitone.
	Major 7 th 5 tones and 1 semitone.	Minor 7 th 4 tones and 2 semitones.	Diminished 7 th 3 tones and 3 semitones.
Fourths being inverted become Fifths.	Diminished 4 th 1 tone and 2 semitones.	Perfect 4 th 2 tones and 1 semitone.	Augmented 4 th 2 tones and 2 semitones.
	Augmented 5 th 3 tones and 2 semitones.	Perfect 5 th 3 tones and 1 semitone.	Diminished 5 th 2 tones and 2 semitones.
Sixths being inverted become Thirds.	Minor 6 th 3 tones and 2 semitones.	Major 6 th 4 tones and 1 semitone.	Augmented 6 th 4 tones and 2 semitones.
	Major 3 rd 2 tones.	Minor 3 rd 1 tone and 1 semitone.	Diminished 3 ^d 2 semitones.
Intervals of Thirds being inverted become Sixths.	Diminished 3 rd 2 semitones.	Minor 3 rd 1 tone and 1 semitone.	Major 3 rd 2 tones.
	Augmented 6 th 4 tones and 2 semitones.	Major 6 th 4 tones and 1 semitone.	Minor 6 th 3 tones and 2 semitones.
Fifths being inverted become Fourth.	Diminished 5 th 2 tones and 2 semitones.	Perfect 5 th 3 tones and 1 semitone.	Augmented 5 th 3 tones and 2 semitones.
	Augmented 4 th 3 tones.	Perfect 4 th 2 tones and 1 semitone.	Diminished 4 th 1 tone and 2 semitones.
Sevenths being inverted become Seconds.	Diminished 7 th 3 tones and 3 semitones.	Minor 7 th 4 tones and 2 semitones.	Major 7 th 5 tones and 1 semitone.
	Augmented 2 nd 1 tone and 1 semitone.	Major 2 nd 1 tone.	Minor 2 nd 1 semitone.

It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted. Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.

Semi breve Minim Crotchet Quaver Semi Quaver Demi-semi Quaver Semi-demi-semi Quaver.

Bar rest. Half bar rest. Crotchet rest. Quaver rest. Semi Quaver rest. Demi-semi Quaver rest. Semi-demi-semi Quaver rest.

2 4 6 or 6 7 or 7

Two Bars Rest. Four Bars Rest. Six Bars Rest. Seven Bars Rest.

TABLE VALUE OF NOTES.

one Semi Breve	one Semi Breve	or one Bar.
is the equivalent of:		
2 Minims.....		
or 4 Crotchets.....		
or 8 Quavers.....		
or 16 Semi quavers.....		
or 32 Demi-semi quavers.		
or 64		
Semi-demi-semi quavers.		

It is easy to see from the above table that the semi breve is equivalent to two minims or four crotchets etc, the minim to two crotchets etc: the crotchet to two quavers etc: and the quavers to two semiquavers etc. When several quavers, semi-quavers, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABBREVIATIONS IN MUSICAL NOTATIONS.

Semi breve	two	or four	or eight	or sixteen	or thirty two	or sixty four
Equal	Minims.	Crotchets.	Quavers.	Semi quavers.	Demi-semi quavers.	Semi-demi-semi quavers.

ARTICLE X.

OF THE DOT PLACED AFTER A NOTE.

The dot serves to increase the preceeding note by half its value; consequently, a semi breve which equals two minims is equivalent to three when it is dotted; and so on for minims, crotchets, quavers etc. This applies equally to rests.

EXAMPLE.

A Triplet is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.

Sometimes the notes are divided into (5, 7, 9, etc.) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it

etc:

ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn across the stave and which are also called bars. Measures in their turn are divided into equal parts called beats.

There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by C or 2, and that of three beats indicated by 3 or $\frac{3}{4}$.

EXAMPLE OF SIMPLE TIMES.

Of four Beats or Common time. Of two Beats or Common time.

how to beat it 1 2 3 4 how to beat it 1 2 (alla Breve)

Of three Beats.

how to Beat it 1 2 3 or 2 1 3

From these measures are derived many others which are called Compound Times.

EXAMPLE OF COMPOUND TIMES.

In twelve eight time, derived from that of four Beats.

12 times the eight part of a semi breve.

Derived from
that of two Beats.

In two four time. In six eight time. In six four time

Derived from
that of three Beats.

In three eight time. In nine eight time. In three two times.

There is also a measure composed of five times.

So written

how to beat it 1 2 3 4 5

In five four time.

(Observation concerning the $\frac{6}{8}$ time.) When a slow: Mov^t has to be played in $\frac{6}{8}$ time it is beaten differently.

how to beat it in a slow Mov^t

1 2 3 4 5 6 or 1 2 3 4 5 6

ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE



ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different parts or strains are to be played.

EXAMPLE.

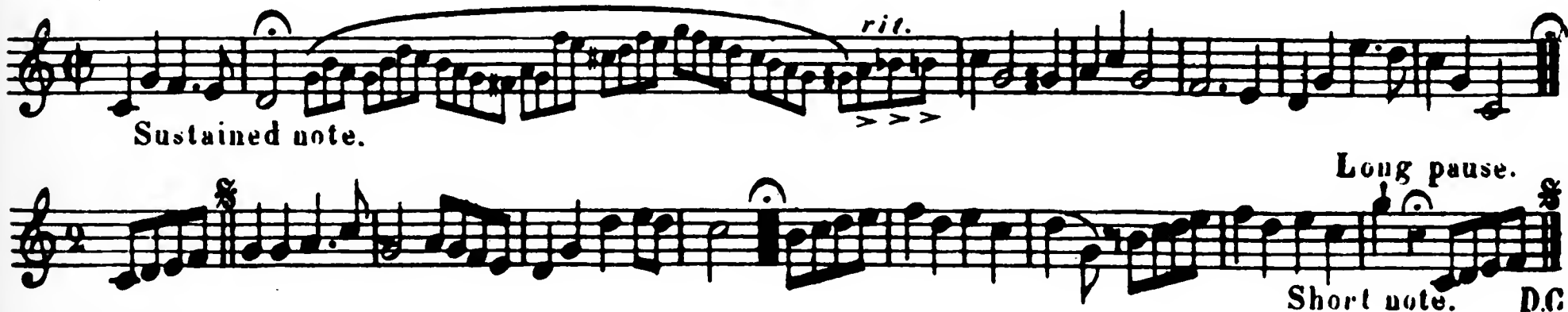


Da Capo or D. C. means that the piece must be recommenced. This sign § means the same, and also refers back to a previous §.

ARTICLE XIV.

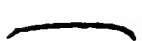


A Pause is marked thus or . When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.

EXAMPLES.



ARTICLE XV.

OF SLURRED AND DETACHED NOTES.


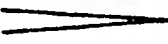

In order to render music more agreeable and less monotonous different signs are employed. This  called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow*. When it occurs over two notes in unison they must be united as one note. This sign  called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each. This  called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES



ARTICLE XVI.

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This  shows that the sound must be gradually increased, this  that it must be gradually diminished and this  that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus *P* or *Dol*. Very softly is marked *PP* To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated *f* and *ff* To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abbreviated *Zmorz.* and *Dim.* The abbreviations *rf*, *sf*, *fz*, *sfz*, *fp* or even *f* over a single note are also employed as signs of expression; $>$, \wedge , \vee , indicate a marked accent on a single note and even on a Chord.

* The word bow is borrowed from the Violin to give an exact idea of this expression.

ARTICLE XVII.

OF GRACE NOTES.

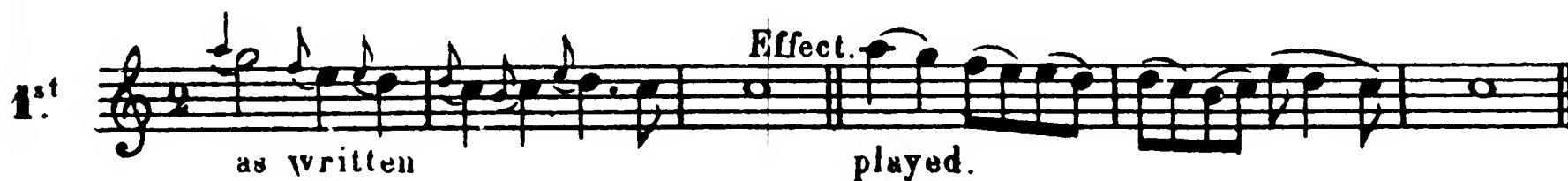
(PORTAMENTO OR APPOGGIATURA OR TURN.)

A Grace Note is a note smaller than the others, and placed more frequently before than after them. In the 1st instance its value is that of half the note which follows and in the 2nd it borrows its value from the note which precedes. When several occur together either before or after, they are called a Grupetto or Turn (∞) and should be executed more briefly.

Sign used for a Turn with the lowest note made sharp (\sharp)

Sign used for a Turn with the highest note made flat (\flat)

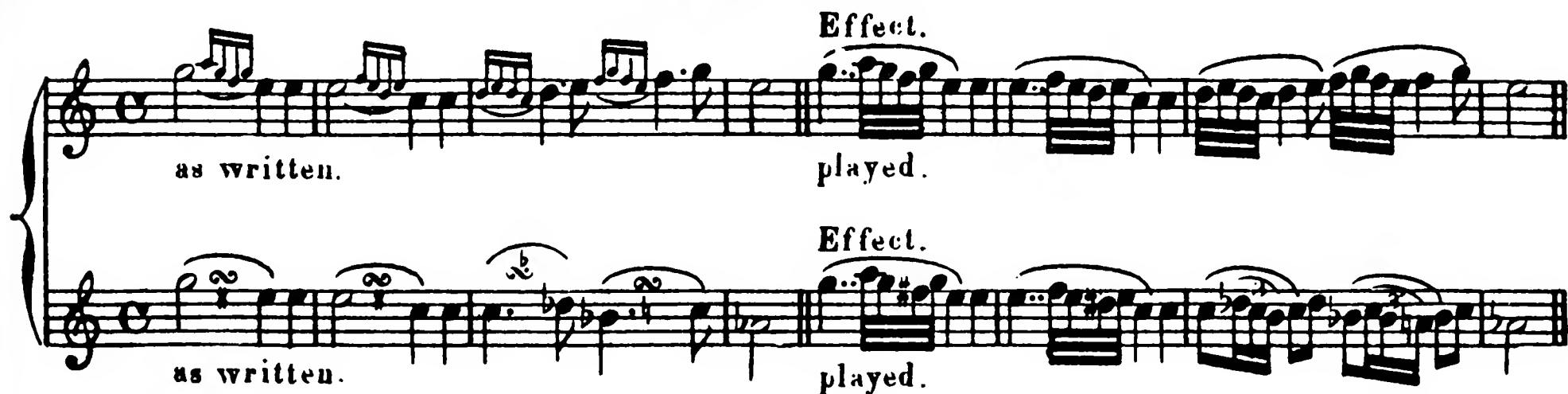
EXAMPLES

1st 

2nd 

3rd 

EXAMPLES of TURN.



ARTICLE XVIII.

OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by a little cross + or by *tr* which is an abbreviation of the word Trill. There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated.

EXAMPLES.

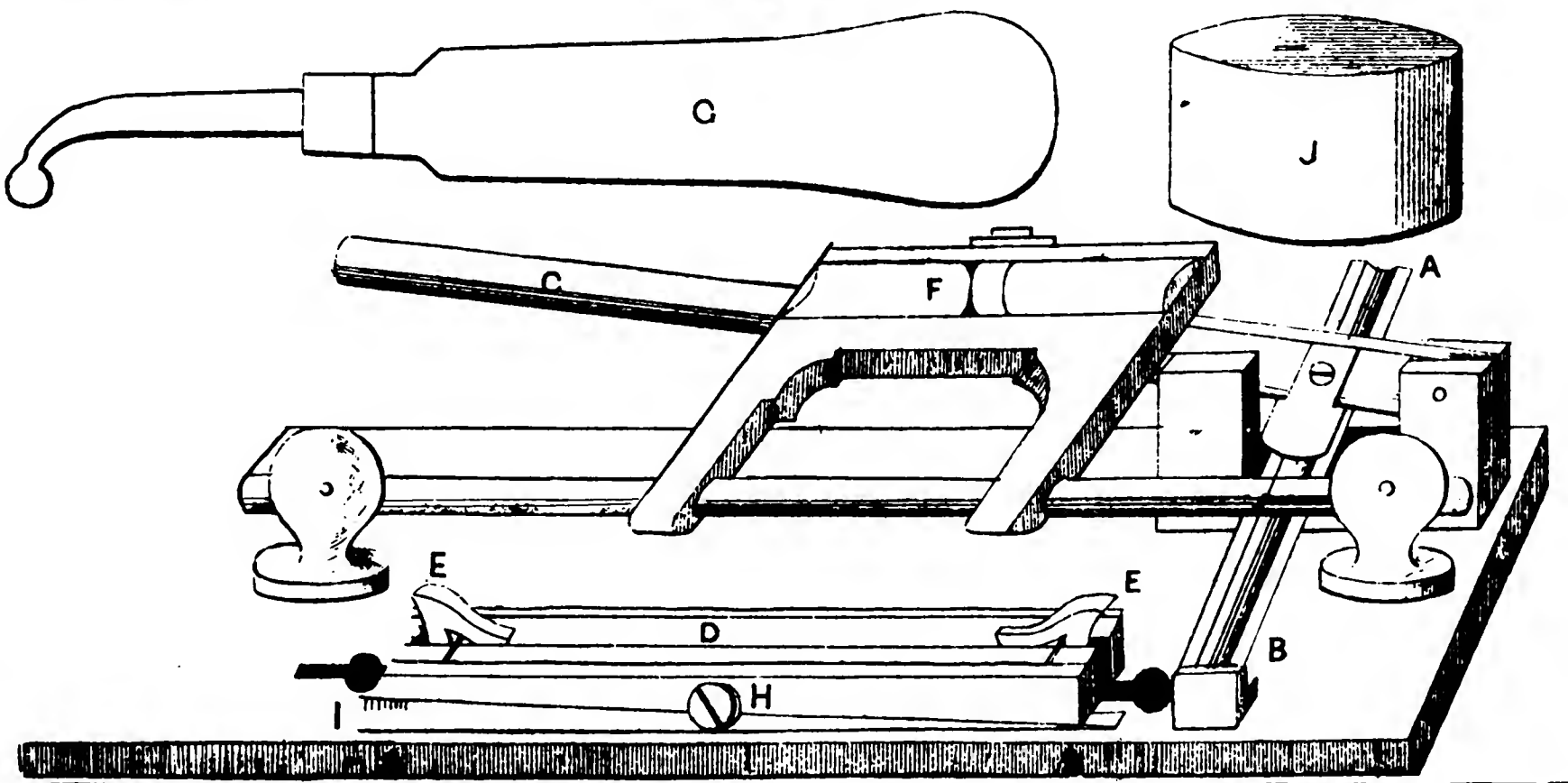
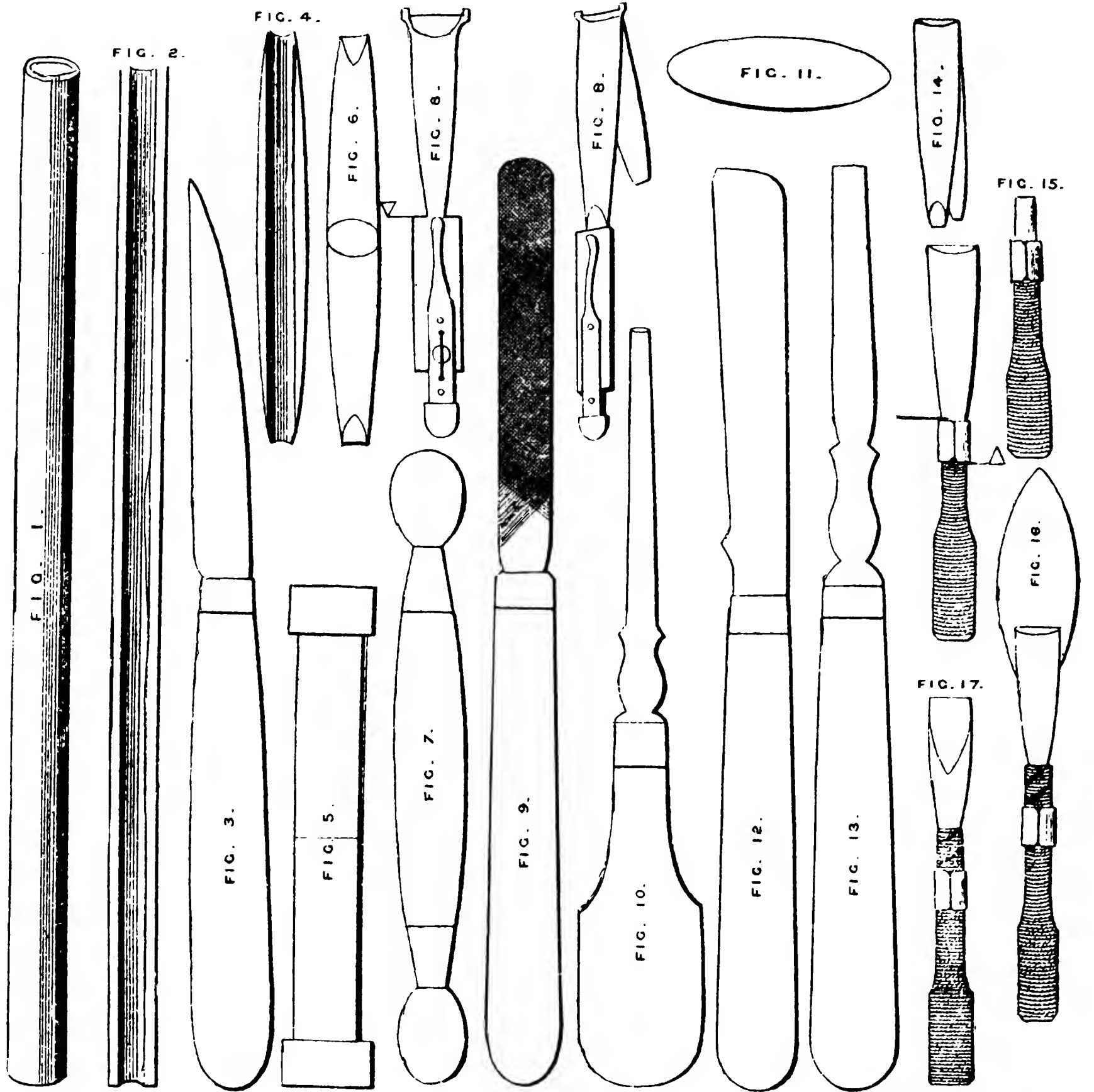
The examples are presented in two systems, each with a treble and bass staff. The first system shows trills on a single note (G4) in both Major and Minor modes. The second system shows trills on a single note (F4) in both Major and Minor modes.

First System:

- as written.** (Treble staff): Shows the notation for a trill with the *tr* symbol.
- Simple, without preparation or termination.** (Bass staff): Shows the trill as a series of rapid eighth notes.
- Terminated but not prepared.** (Bass staff): Shows the trill followed by a single note.
- as played Major** (Bass staff): Shows the trill in Major mode.
- Minor** (Bass staff): Shows the trill in Minor mode.
- Major** (Bass staff): Shows the trill in Major mode.
- Minor.** (Bass staff): Shows the trill in Minor mode.

Second System:

- as written.** (Treble staff): Shows the notation for a trill with the *tr* symbol.
- Prepared by the note over and terminated.** (Bass staff): Shows the trill preceded by a single note.
- Prepared by the note under and terminated.** (Bass staff): Shows the trill preceded by a single note.
- as played Major** (Bass staff): Shows the trill in Major mode.
- Minor** (Bass staff): Shows the trill in Minor mode.



THE OBOE.

The Oboe, as a solo instrument, possesses the finest qualities, combining delicacy and force with sweetness and flexibility of tone, thus rendering it more capable than any other of embodying feeling with every shade and variety of expression.

In the orchestra it is indispensable, and the peculiarity of its tone, which is distinctly heard above all others, participates both of the stringed and wind instruments.

In the manufacture of this instrument, various experiments have been made to discover the wood best adapted to produce a good tone; experience has clearly proved that Boxwood and Rosewood claim the preference. I recommend Rosewood, having found that wood far superior in producing a full body of tone, which can be modified in the softest and most delicate manner: the lower notes especially are of a finer quality than in instruments manufactured of other woods.

Many endeavours also have been made to improve the tone and fingering of the Oboe. Boehm's system prevailed for some time, but the great inconvenience of that system, which diminishes the compass and changes entirely the quality of the tone, has induced me to make new researches. The Oboe, in its present improved state, is a very perfect instrument, and the modifications applied to its mechanism have preserved the fine quality of its tone in its natural state.*

The compass of this instrument ranges from B \flat to G alt: it has fourteen keys, two of which, having additional branches, increase the number to sixteen; from the greater length of the bell (*a late improvement*) the instrument derives a certainty of tone throughout, which enables the performer to produce the upper notes, such as E and F above the lines, with greater certainty.†

I would advise those persons who require an instrument to look more in point of economy to utility than to external beauty taking care it has the full complement of keys, otherwise bad habits of fingering are engendered, and which are difficult to eradicate.

In the selection or exchange of instruments, pupils should have the advice of a master, or some other competent person, as they are unable of themselves to appreciate a good instrument, or to detect an indifferent one.

* *NOTE. These improved Oboes will bear the following mark.*

TRIEBERT
PARIS.
BARRET
LONDON.

† Several lessons in this Method descending to the lower B flat, have been arranged so as to be played on instruments not having that note.

THE COR ANGLAIS.

The Cor Anglais, or as it may be called, the tenor Oboe, since it bears the same relation to the Oboe as the Viola does to the Violin, is capable of producing great effect both in the Orchestra and as a solo instrument. No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the "Corno Inglese" but "Umana Voce."

The quality of its tone is peculiarly adapted to express melancholy in Music, and in Cantabile and slow movements it is unrivalled this peculiar quality, however unfits it for great rapidity of execution.

The fingering is precisely the same as on the Oboe, the tone produced being one fifth lower.

The Baryton or bass Oboe, is an octave lower in pitch than the Oboe, and is also fingered in the same manner; it possesses a finer quality of tone, and is heard to advantage both in the Orchestra and as an Obligato instrument.

Of these two instruments, the Cor Anglais is better adapted to the practice of amateurs, as it is not so difficult to produce a good tone on it, as on the Oboe. As the same music suits both instruments, those who play the Oboe can easily become proficient on these before mentioned varieties of it, by merely accustoming themselves to the difference of the proportions. The process of making reeds for the Cor Anglais and Baryton is exactly the same as for the Oboe, but requires the machine, tools, and cane to be of larger proportions.

In addition to these varieties of the Oboe, two others; an Oboe in B \flat , one note lower in pitch than the ordinary instrument, and one a minor third higher, in E \flat , are in common use on the Continent, in military bands, and are found to be very effective, playing with the E \flat and B \flat Clarinets.*

ON THE POSITION OF THE INSTRUMENT.

The quality of the tone depends greatly on the manner of holding the instrument; for instance, if the Oboe be held similarly to the Clarinet, it very rarely happens that a good tone is produced. The best and most natural position is to place the instrument in a straight line from the mouth at a proper declination, about six inches from the body, measuring from

* I shall at any time be happy to exhibit the capabilities of these instruments to Masters of Bands who may favour me with a call at my residence 31 Gloucester Street, Gloucester Gate, Regents Park, and also to select instruments for amateurs, Pupils and others.

the thumb of the right hand. The head must be nearly erect, the arms not too far nor too close to the body, but placed naturally; the hands must rest lightly on the instrument, in a slanting position: turning them the contrary way not only has a bad appearance, but is the means of paralysing the fingers; this must be more particularly attended to in the position of the left hand. This observation is addressed to those who play the Flute, and who are most liable to fall into this great error.

The left hand holds the top joint, and the right hand the middle joint of the instrument (See the illustration.)

The second joint of the first finger of the left hand must not touch, nor rest, on the Oboe: it would have a similar bad effect to that which has been previously pointed out and impede the freedom of the hand.

The fingers must be placed on the instrument without stiffness, slightly curved, and raised sufficiently high, when off the holes, to allow the free passage of air; but not too much so, as that would detract from their agility.

The holes must be covered by the under or fleshy part of the first joint, not by the tip of the finger.

ON THE POSITION OF THE REED ON THE LIPS.

It requires great care and practice to arrive at the best manner of placing the reed on the lips, as on *this* mainly depends good quality of tone; it is essential to adhere strictly to the following rules.

The lips must cover or close over the teeth, so as to form a sort of cushion on which the reed must rest: the blade of the reed must be placed centrally, not too far *in*, nor too far *out* of, the mouth: fixed so that it does not move from its place either in producing the higher or the lower notes, which must entirely depend on the management of the pressure of the lips, and the greater or less quantity of air forced into the reed.

The best advice I can give to the Student is to practice carefully, for some hours every day, slow pieces and sustained scales: this will form the lips in the best manner and contribute greatly to improving the quality of tone.

THE TONE

However exquisite and beautiful the tone may be, it is comparatively useless if not accompanied by taste and sentiment; but it does not follow that the pupil must rely on sentiment or expression alone, and not endeavour to improve the tone; quite the contrary; his utmost attention must be devoted to that most essential point, for it frequently happens that pupils, in the earlier stages of study, have a bad tone, which may be improved by care and practice. The mode of scale study I have previously recommended will be found very useful in improving the tone.

ON THE MANNER OF "ATTACKING" THE TONE.

The tongue is to Wind Instruments what the bow is to Stringed Instruments, it produces brilliant execution, and is the means of an infinite variety of articulations.

It is no easy task to make the tongue and fingers sympathise, or act together, particularly in the commencement; it is only after long practise that the pupil will succeed. The beginning of every phrase must be "*attacked*" with the tongue. The tongueing must be performed in the following manner.

The reed must be placed in the mouth according to the rules laid down at page (3) the tip of the tongue must touch the end of the reed, so as to close the aperture between the two pieces of cane forming the reed; the mouth is then filled with air, by the pupil drawing a long breath, retaining it, and compressing his cheeks sufficiently to cause the reed to vibrate. The tongue must leave the reed quickly to allow the breath to pass with some force into it: *this constitutes tongueing.*

The great difficulty is to sustain the note, without deviating from the quality or justness of the tone. In order to do this, the lips must be carefully kept in the position indicated at page (3) and the stream of air forced into the reed must be perfectly equal in order to finish the note, whether it be *forte* or *piano*: this requires great practice and management of the breath: care must be taken that the cheeks are not puffed out in playing.


ON RESPIRATION.

The manner of breathing into the Oboe requires much management and skill. Pupils generally use more breath than is required from the smallness of the aperture in the reed. In beginning a phrase, the lungs must be sufficiently inflated for its performance. As musical phrases seldom, are composed of more than two, three, or four bars, a pupil of the most delicate constitution may easily accomplish this without fatigue or exhaustion, even in a slow movement. If in playing a phrase, the pupil should find he has retained too much air, he must let a portion escape, taking care to have sufficient remaining to finish the passage. In taking breath, in the middle of a passage, it must be done quickly, by what is termed half respiration.

Breathing through the nose must be avoided. The effect of *piano* and *forte* is produced by the quantity of air and the degree of power used in forcing it into the instrument.

ON ARTICULATION.

Articulation is to Music, what Accent is to Speech; it renders the playing clear and intelligible, and it is by articulation that music is made to express subject and passion, without which it can never be understood.

There are two modes of articulation: the slurred and the staccato. The first is indicated by a curved line  above or under a group of notes: it signifies that all the notes so marked must be played smoothly, excepting the first, which is to be attacked by the tongue.



The second, or the staccato, is indicated by dots, round or pointed; placed under or over each note, signifying that those notes must be accentuated, short and distinct with the tongue.



The difference between the two dots is, that the pointed one must be played very short, the same as it is marked in the second line of (Ex: 2), while the rounded one must be more soft but equally distinct.

There is another mode of articulating, which unites both marks:



This must be played each note distinct, but with a soft tongue, and the note held out to its full value.

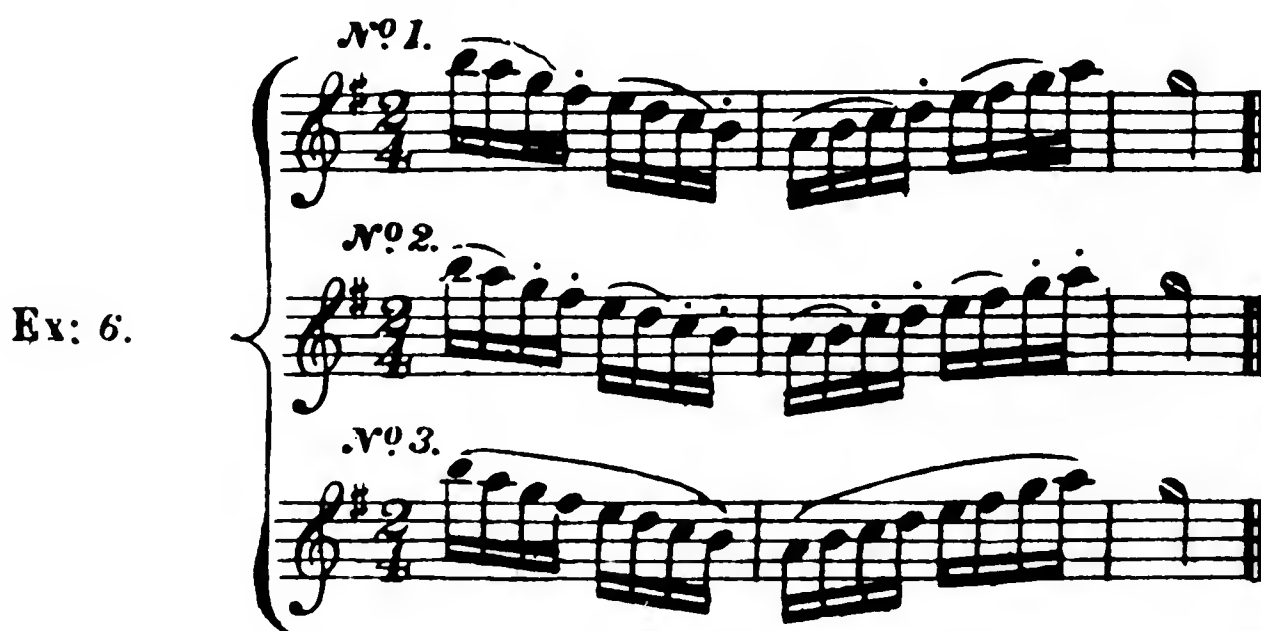
Pupils should carefully practise these four different ways of articulating, as they contribute greatly to giving variety to the playing and form the groundwork of a good execution.

There are some ways of articulating passages more advantageous than others, particularly in solo performing: the selection must depend on which is the most effective and best adapted to the instrument. I will give a few examples:

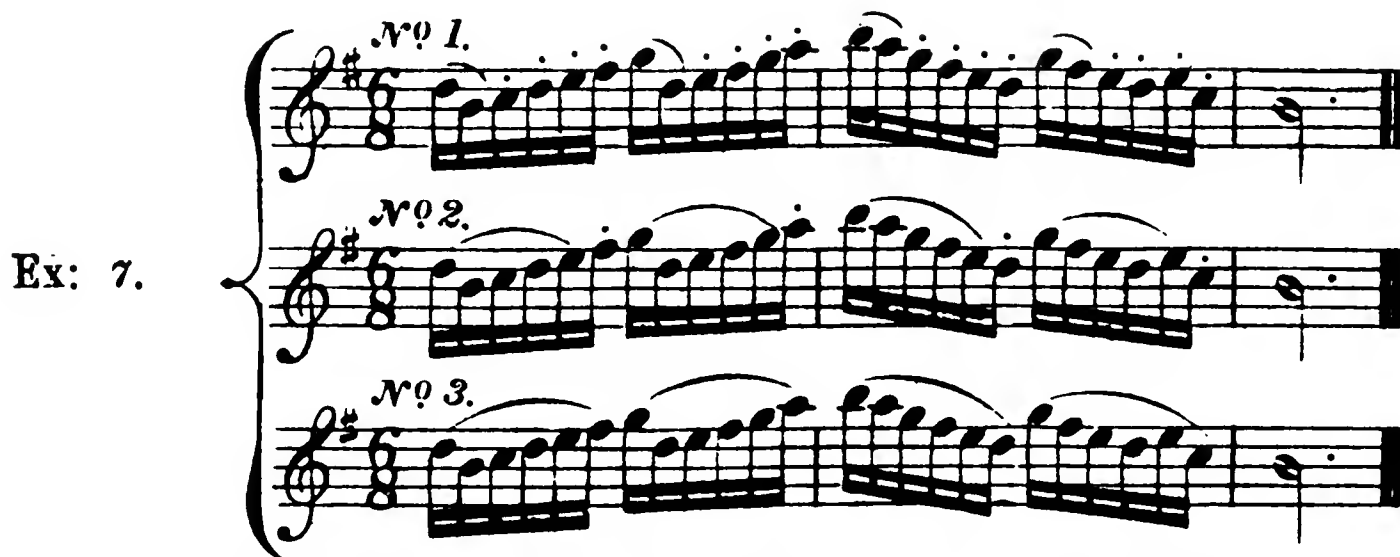


In rapid passages of triplets requiring to be executed with vigour, N^o 1. of this example is to be preferred, as suiting better the Oboe.

In passages of four notes, as in the following example, N^o 1. is the most effective on the Oboe, whilst N^o 3. is preferable for rapidity of execution.



In passages of six notes as Ex: 7. N^o 1. is to be preferred, except in a very rapid movement when it is better to take N^o 3.



Any of the above modes of articulation may be used: the choice must depend on the nature of the passage to which they are applied, and the time of the movement.

ON EXPRESSION

Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation. Upon those who have not this gift, no practice, no study, will ever confer it. Nevertheless the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression, at all events so far as to be able to phrase correctly and without affectation.

The "nuances" or shades of expression, give variety to music. In going from a *pianissimo*, to a *fortissimo*, and *vice versa*, an intermediate "nuance" is necessary to avoid an abrupt transition; for instance, a phrase marked as N^o 1, must be executed as N^o 2.



Unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages,



It is a great error to make a "nuance" on every note. Many persons practise this exaggeration, thinking it to be expression: they deceive themselves, it is but affectation, and only shows their want of real feeling the more strongly.

"Nuances" should be used sparingly, that is to say, it is preferable to use but one in a phrase, than to destroy the good effect by frittering it away in several smaller "nuances."



In syncopated passages care must be taken to avoid marking the second half of the note. Ex: N^o 1 is as it is usually marked. N^o 2 must be carefully avoided.



In passages like the following it is equally necessary to avoid marking every beat in the bar, unless the composition is specially marked: N^o 1 is as it should be marked; N^o 2 is bad.



In fact the art of "nuancing," which can be acquired only by a long practice of the different modifications of the tone is a great resource, and I advise pupils to pay the utmost attention to this most essential part of Music.

With regard to orchestral performances I must make a few remarks. When a solo has to be performed, and the accompaniment is sufficiently subdued to allow the solo instrument scope, the soloist must use largely every means in his power to produce effect, and to predominate over the Orchestra, the solo player being, for the time of his performance, in exactly the same position as an accompanied singer. If on the contrary the Oboe be used as an accompaniment, it should be then played as *piano* as possible, and not be heard above the solo instrument. In soli, or passages for several instruments, the performer must endeavour to equalise and blend his tone, so as not to be heard above or below the other instruments never making himself more than one assisting part of an harmonious whole.

ON SMALL NOTES, TRILLS, AND GROUPETTES.

No fixed rules have been written on "small notes."

Their execution is entirely left to the taste and caprice of the player. This is so true, that a passage written thus.



can be executed as follows by one artist.



and in this manner by another



and be equally good one way or the other: only Ex:2 is more in the modern taste than Ex:3, and of course preferable.

In our days, small notes are only employed as means of abbreviation, and in passages in which the player is in the impossibility of changing the intention of the composer, for, if there is any doubt, all the notes of the passage are written.

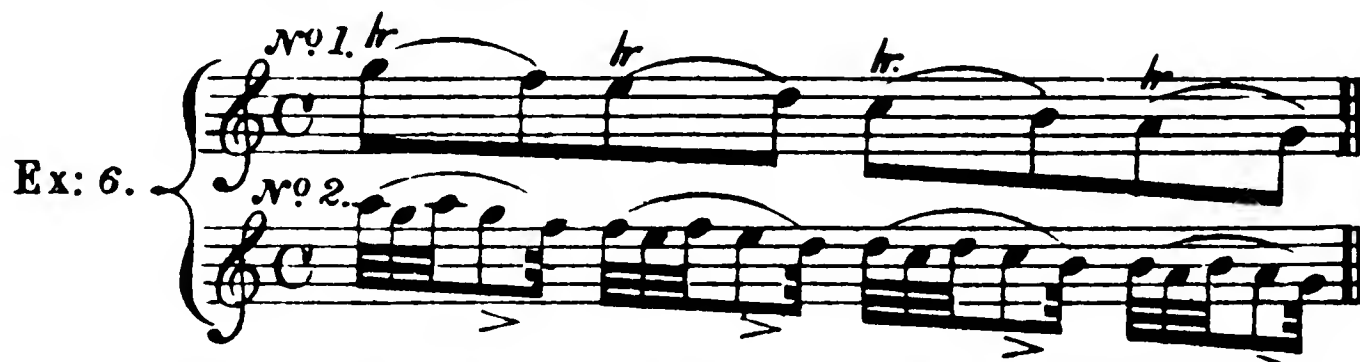
A point in which every body agrees in the manner of executing small notes, is when there are several before a principal note; they must then be slurred quickly on that note. in order to arrive in time on the principal note.



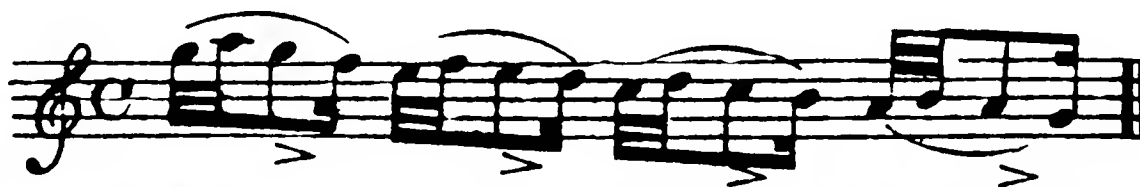
It is the same when the distance of the small note from the principal note, is more than a tone, which can be a third, a fourth, a fifth, &c &c.



The *trill*, or *mordente*, is a shake, placed on a note of short value, and which is struck as quickly as possible, in order to give it more brilliancy. It is indicated as it is marked in N^o 1 of the following example, but it must be executed as in N^o 2 of the same Ex: Es-pecially if it is a moderate movement.



If on the contrary the movement is rapid, it is executed as follows:



The *groupette*, which is indicated in this manner (~) is also one of those abbreviations which are employed in passages as those of N^o 1 of the following example, but which must be executed as if written in N^o 2 of the same Ex:



There is a great deal more to be said on this subject, but, in my opinion, the view that I have given of it is quite sufficient to show the pupil what is the most essential to be known, the rest will be learned with time and practice.

ON REED MAKING

It is of paramount importance that performers should be able to make their own reeds.

As they must be formed to suit the lips and teeth, none can judge so well as the player the description of reed he requires for a reed adapted for one performer will be totally unfit for another.

There are three things necessary to constitute a good reed, justness, certainty, and quality of tone, but it is almost impossible to have all these requisites combined.

Difficult as reed making may be, it is simple compared with what it was previous to the introduction of the new machine and tools (a recent invention), by which the thickness and size of the reed can be regulated as precisely as possible.

It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly: this may not arise from any fault in the making, but be attributable to the quality of the cane.

ON THE CHOICE OF THE CANE.

In choosing the cane, the appearance is the only guide, though this is not always to be relied on. Experiments have been tried (but without success) to discover why one sort of cane is preferable to another. Experience has proved that that which is most likely to be the best is of a brilliant yellow color, the bark bright and shining, the interior mellow, gouging out smoothly. The cane which is too pale, is bad, and should be rejected, as well as that which is too hard, or too soft: the first produces an unpleasant, shrill tone, and is deficient in flexibility; the other, a woolly tone, devoid of vibration.

DIRECTIONS.

To make a reed, take a round piece of cane as at fig: (1) in the illustration, and of the description recommended above: divide it lengthways into three equal parts with the knife (3); one of the parts must be pared down, until it agrees with the illustration (2), then push it along the slide under the chopper, from A to B, of the machine; press C, which will cut the cane, giving the exact length of the groove D; the sides at each end must be reduced, until they resemble the drawing (4); previous to this, observe whether the cane be straight, for if not, it must be rejected as useless: it would only slip when placed in the groove and break. Lift up 2 small spring E at each end of the groove and place the cane in it, let the springs fall, in order that the cane may be held firmly. The gouge F must be brought down upon the cane in the groove (to take out the inside of the cane), and the handle G introduced into the hole at the back of the plane: move it backwards and forwards the whole length of the steel bar, pressing on it until it no longer cuts the cane.

NOTE If the gouge takes out too much, or too little cane, it may be remedied by altering the machine thus: turn the screw H which is placed in the side of the groove, slightly, so as to allow the wedge I to be pushed from one side to the other. If too thin, push the large end of the wedge from left to right, if too thick, the contrary way, but it must be very little, not more than one or two of the lines marked on one side of the wedge, one way or the other.

Take the cane out of the groove and if the inside be found too thick on account of its roundness, and the knife or the gouge have no effect on it, scrape the middle part with (7) until the cane is of a proper flexibility, which is proved by taking the cane between the thumb and first finger of each hand and bending it contrary ways: place it on (5) slice a small portion of the out side, at each end, as at figure (6) and scrape slightly the surface in the middle where the line goes across. The reed must now be examined to see if it resembles the illustration (6): it is necessary to moisten the part which has been scraped, by placing it in the mouth for a minute or two.

Place the reed along the shape (8) from ∇ ; bend it over the top, between the small edges of the shape, until it touches the other side: observe that the reed be equally placed on the shape: push the spring (ϕ) up, which will fix the cane, and, with the knife pare the sides to the shape of the steel. Take the reed off, and after making the edges straight, file the top a little on each side with (9), to resemble figure (14), then place the whole in the mouth for a few minutes.

Take the staple (15) and place it on the mandril (17), then put the ends of the reed in the interstice on each side of the staple, press it down until the reed fits tightly: take some silk cord, sufficiently strong not to break, and tie a knot at the end, place it in the niche \triangle in the lower part, where the collar of the staple is divided: pass the cord along the collar, where an edge prevents it falling down: wind the silk tightly round the reed up to the part of the staple which is above the collar, so as to close the aperture at the sides, and prevent the air escaping: bring the silk down again to the collar and fasten with a slip knot: to prove this, it will be necessary to take staple and reed off the mandril, and blow into it: if the air escapes, it must be rejected, and a fresh reed commenced. Cut the silk off, and scrape slightly each side of the reed to make them even. file the upper surface about the 16th part of an inch

on each side, and with the knife (12) cut off a very small portion of the tip of the reed on the block J. in order to open it; introduce a piece of steel (11) into the reed, between the blades, as (16), and with the same knife, scrape the surface about the middle of the reed on each side, until it becomes very thin and smooth at the top, sufficiently to allow it to vibrate; it must be also pared a little on each side. Now blow into the reed, and if it "crows," it is a sign the reed will be a good one; if thought too weak, cut a small portion off the top, if too strong, scrape it until it suits the embouchure, taking care that there is no inequality in the scraping, and that it has the form of (17): each corner must be taken off to prevent its breaking, it ought, when finished, to resemble exactly the drawing (17).

It is only experience which will enable the pupil to know when the reed suits the embouchure: with a little trouble, he may derive some service from a reed which at first he may have thought good for nothing

In case the reed should be found to have too little vibration, it must be scraped thinner at the top: if it vibrates too much, or the tone is too shrill, scrape from the bottom to the middle of the reed, and then cut a small piece off the top, as in finishing the reed.

Scraping is the most difficult and delicate part in reed making, the pupil is advised to pay the greatest attention to this important point, and to persevere until he makes himself thoroughly acquainted with, and master of it.

I trust I have now clearly explained the method of making a good reed, but I must add that a few lessons from a good master are of more value than all written rules; and taken at the commencement of his studies, would soon enable the pupil to acquire the habit of making his own reeds.

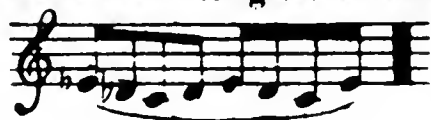
The diagram shows an oboe on the left with fingerings 1 through 14 indicated on its keys. To the right is a 'TABLE OF THE CHROMATIC SCALE'. This table consists of 12 horizontal lines, each representing a hole on the oboe. Vertical dotted lines connect these holes to specific notes in two chromatic scales written on staves at the top. The scales are: C major (C-D-E-F-G-A-B-A-G-F-E-D-C) and C minor (C-B-A-G-F-E-D-E-F-G-A-B-A-G-F-E-D-C). Fingerings are indicated by numbers 1-3 above the notes. The table also shows the state of each hole (closed with a black dot, open with a white circle, or half-covered with a circle with a horizontal line) for each note in the scales. Some holes are numbered 1 through 13, corresponding to the oboe's keys.

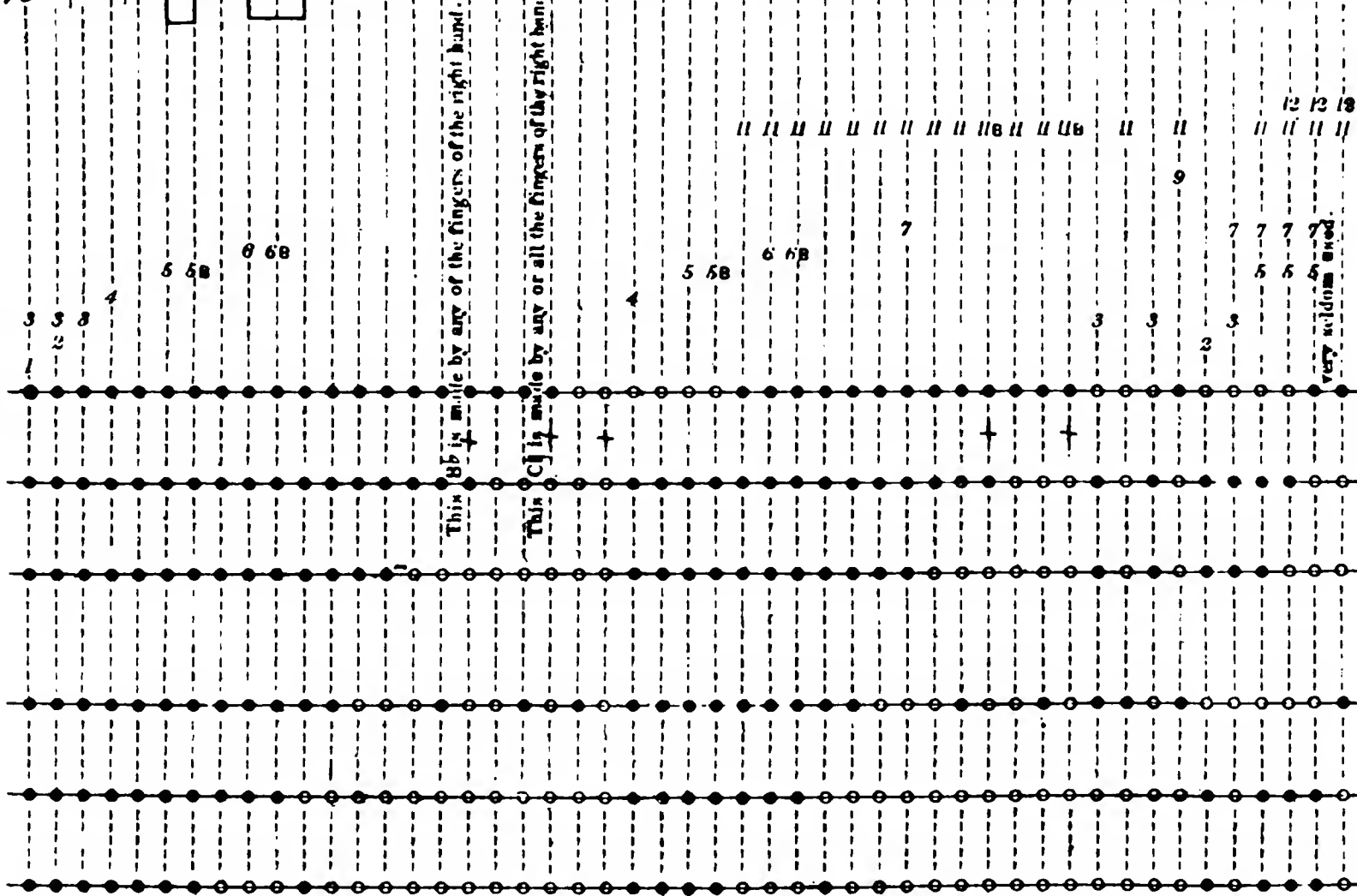
TABLE OF THE CHROMATIC SCALE.

The foregoing chromatic scales, placed exactly one over the other, are intended to assist pupils, in ascertaining the identity that exists between certain notes, which although differently written, sound exactly the same, such as $A\sharp$ and $B\flat$, $E\sharp$ and $F\flat$ &c. The object of these scales is to show at a glance that the only difference is in the notation.

EXPLANATION OF THE TABLE.

Every hole of the Oboe, drawn on this table, which is not covered with a key, is represented by a horizontal line. There are 6 holes and consequently 6 lines; viz: three for the right hand and three for the left. These are crossed by dotted perpendicular lines, each leading to a note in the scales above. When the hole is to be closed, it is indicated by a black dot, ●; when it is to remain open, by a white one, ○; the white with a line across it thus, ◯; signifies that the hole must be half covered. The numbers placed above the dot on the perpendicular line, are to show that the keys which have been numbered to correspond with them, are to open or closed according to their position. Two of the keys are provided with double branches, and have two numbers each. The highest denotes that the key is to be opened by moving the double branch, one (N^o 6.) with the little finger of the left hand. This is used with great advantage in passages like the following.



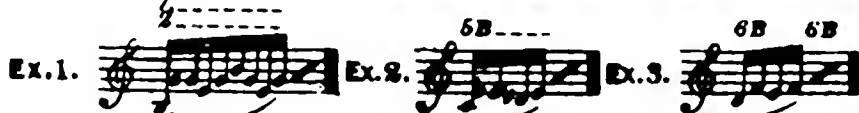


EXPLANATION OF THE TABLATURE OF THE OBOE ON BARRET'S NEW SYSTEM.

The black marks • designate the holes which are to be closed, the zeros o the holes to be left open. The cross + marks the plate for the thumb of the left hand, and whenever this mark is met with, the thumb is to be raised; it is particularly used to facilitate such passages as the following in both octaves, and to avoid cross fingering; but when the cross is found above the B \flat or C \sharp in the upper octave as in the preceeding example, then the double branch of the octave key No 11B must be used.

All the levers of the keys are numbered and have the corresponding figures above the perpendicular lines. Some keys have double branches; they are indicated by the same figure as the principal branch, but with the letter B added at the side of the number. There are also two small levers above the B \flat and C \sharp keys. These are indicated by the marks \square , ∇ and are generally used for the shakes, which remain nearly the same as before, but which levers have the advantage of rendering those shakes which were false perfectly in tune.

The new system of the keys E \flat , F \sharp and G \sharp has an immense superiority over all that has been hitherto done; as it renders unnecessary any change of the fingering and makes perfectly easy the execution of some shakes which were before impossible. It gives also the faculty of producing many effects by the simple motion of one finger only; when formerly two were required acting in contrary direction: Some examples will suffice to prove this;



To find the fingering of these passages is very easy. Look in the perpendicular lines of the scale for the numbers corresponding with those that are above the notes of the examples, an press down the levers they represent. The dotted lines

traced above the notes of the different passages and preceded by numbers or other signs, indicate that the levers corresponding with those numbers or signs ought to be kept down as long as the lines continue above the notes. For instance take the first example: The levers 2 and 7 placed above the first note are to be both pressed down by the little finger of the left hand and kept in that position so long as the lines are prolonged above the notes. The same for the other passages.

For the notes which are not marked, the ordinary fingering is to be used; for those which have several fingerings, the first must always be preferred.

The B \flat and C \sharp , the only notes changed from the old scale, are made as indicated in the Tablature. The E \flat key No 5 may be used for holding steady the instrument from F \sharp up to C \sharp on both octaves.

I have attempted to unite in the following passages, many of the resources which the new system offers, or at least sufficient of them to put in practice all the advantages of the mechanism whenever there is occasion for it. Many of these passages I have found in fragments of Orchestral music and "musique d'ensemble" which I have only transcribed and amplified, and it would be a mistake to believe that they have been composed for this instrument only, it is for the sole purpose of shewing what can be done with it; and after careful application for a short time, the student will be astonished to find that he can execute these passages with comparative facility which were formerly very difficult or even impossible. This observation is addressed to persons already possessing a certain knowledge of the instrument and not to beginners.

The best mode for all to practice these small studies is to commence slowly, increasing in rapidity of movement until they are able to take the passages as fast as possible, observing all the time to slur each passage exactly as it is marked; as slurring is one of the chief advantages of this system over the preceding ones.

The fingering of the following short exercises is to be found by the rules I have given above; with a little care and study it will be scarcely possible to make a mistake.

SHAKES.

The following are the new shakes, which with the exception of the first can be made by the same fingering in the octave above, by adding the octave key N^o 11 and N^o 12 according to the passage. The fingering is to be found as already indicated for the Examples.

ON SHAKES.

The shake is indicated by the two letters "tr" which are an abbreviation of the Italian word "trillo": they are placed over the note, and are used also as an abbreviation to avoid writing the shake in full. It signifies that the note marked thus, must be balanced rapidly with the superior one, which can be of a semitone, or a tone. When the distance of the balancing is of a third or a fourth, it then, changes its name and is called "tremolo", in this case, all the notes are written. But composers only employ it for the piano, and stringed instruments, because it would be impracticable in many cases upon wind instruments.

There are many shakes in which the preparation, and the termination, demand particular fingerings, and which are not possible for a pupil to find out, without the assistance of a master.

In the following table of shakes, I have I believe provided for this defect, existing in all the tables known. All the notes of the preparation, the shake, and the termination, are indicated in a manner that the pupil cannot mistake.

There are several ways of preparing and terminating shakes, it depends on the movement of the piece. If the movement is slow, the shake must be prepared and terminated slowly in the following manner, thus:



If on the contrary the movement is very quick, the shake must be prepared and terminated



These are the most usual preparations and terminations of shakes.

The fingerings in this table are to be found in precisely the same manner as those marked in the chromatic scale.

4 4 4 4 4 4 2 2 2 2	4 4 4 4 2	3 3 3 3 2 2	6 6 3 3 3 3 3	6 6 4 4	4	6 6 6 6 3	6 6 6 6 3	5 5 5 5 5	7 7

The same two ways.

5 7 7 7 5 8 8 8 8 7 7 5 5 5 5 5 5 8 8 8 8 9 8 8 8 8

The same two ways.

9 9 9 9 9 9 9 9 11 11 10 10 10 10 11 11 12 12 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

The same two ways.

6 6 4 4 4 4 4 4 5 5 5 5 5 5 5 13 13 6 6 6 6 4 6 6 6 6 4 5 5 5 5 7 7 5 13 13 13 13 13 13 13 13 13 13 13 13

The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

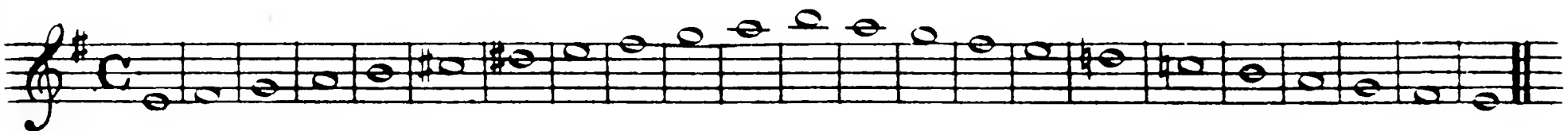
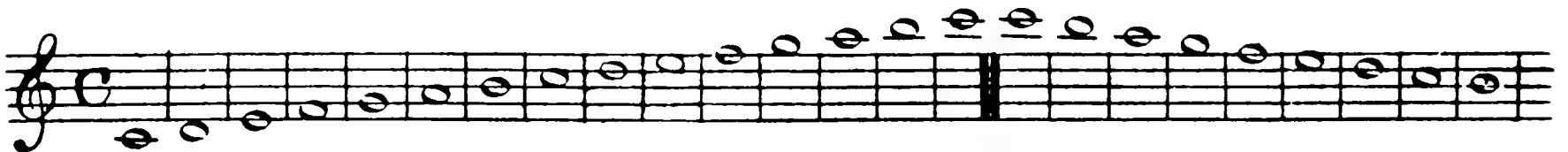
This image shows a page of musical notation for a piano piece. The notation is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody line is written in the upper staff, and the figured bass line is written in the lower staff. The figured bass line uses numbers 1-5 to indicate fingerings. The page is divided into measures by vertical bar lines. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. The figured bass line includes numbers 1, 2, 3, 4, and 5, which correspond to the fingers of the right hand. The page is numbered 14 in the upper right corner.

SCALES AND EXERCISES.

I recommend the constant practise of the following Scales and Exercises, whatever degree of proficiency may have been attained by the performer. This to the beginner is indispensable to enable him to acquire firmness and strength of lip, and agility of finger: afterwards it preserves and even improves these qualities. The best way to practise the scales, is to begin slowly (*Sostenuto*) and gradually to increase the time to the most rapid movement.

Particular care must be taken that each note is heard distinctly and equally.

MAJOR AND MINOR SCALES IN ALL THE KEYS.



The page contains 12 staves of musical notation, organized into six systems of two staves each. The notation is in treble clef and common time (C). The key signature starts with two sharps (D major) and changes to two flats (B-flat major) between the fourth and fifth systems. The music features continuous eighth-note passages with various slurs and accents.

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score consists of 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many beamed eighth notes. The piece concludes with a double bar line on the final staff.

DIATONIC SCALES BY SECONDS, THIRDS, FOURTHS &c.

These Scales may be practised in various ways: by leaving out the small or intermediate notes; by playing the Scales as they are written; by playing the notes only, and leaving out the abbreviations; and afterwards by playing the same scales in different Keys.

It must be understood that when the pupil transposes the scales into other Keys, the accidentals required must be retained in the memory.

SECONDS.

Nº 1.

THIRDS.

Nº 2.

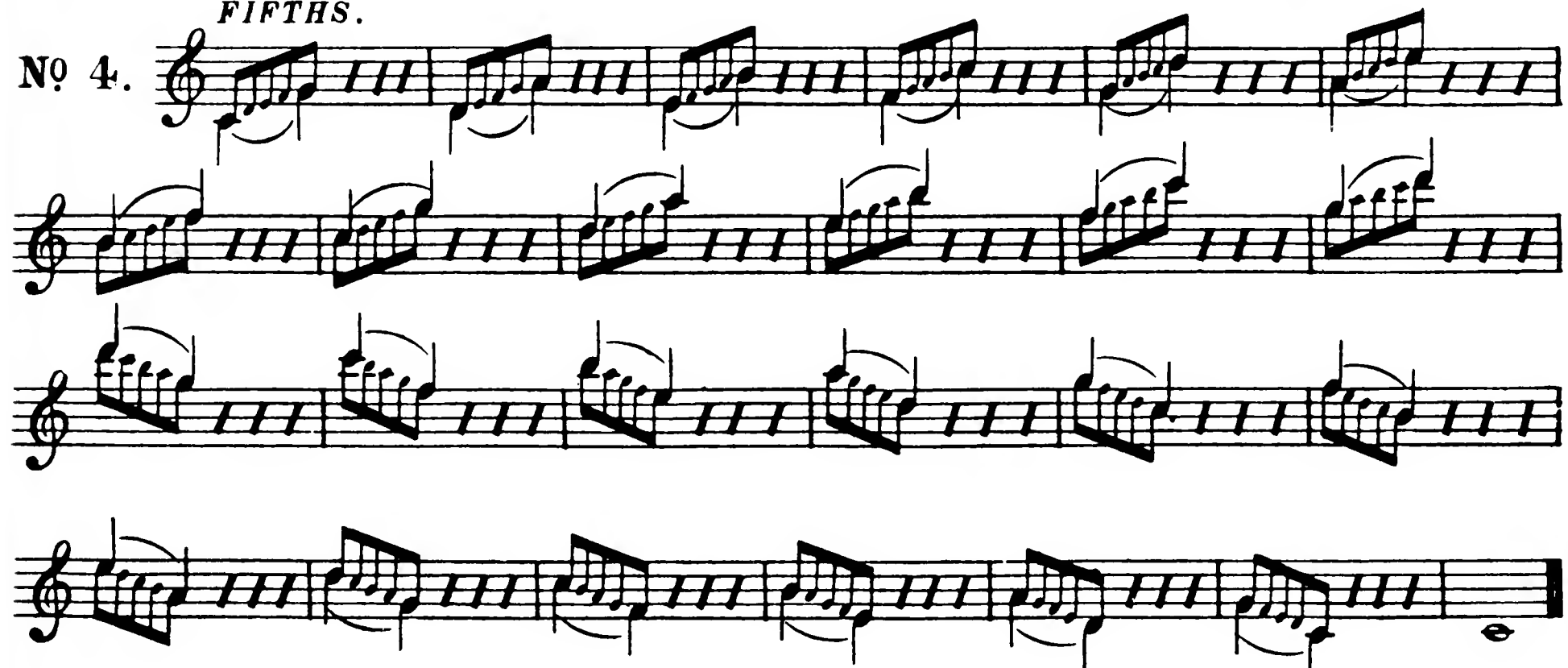
FOURTHS.

No 3.



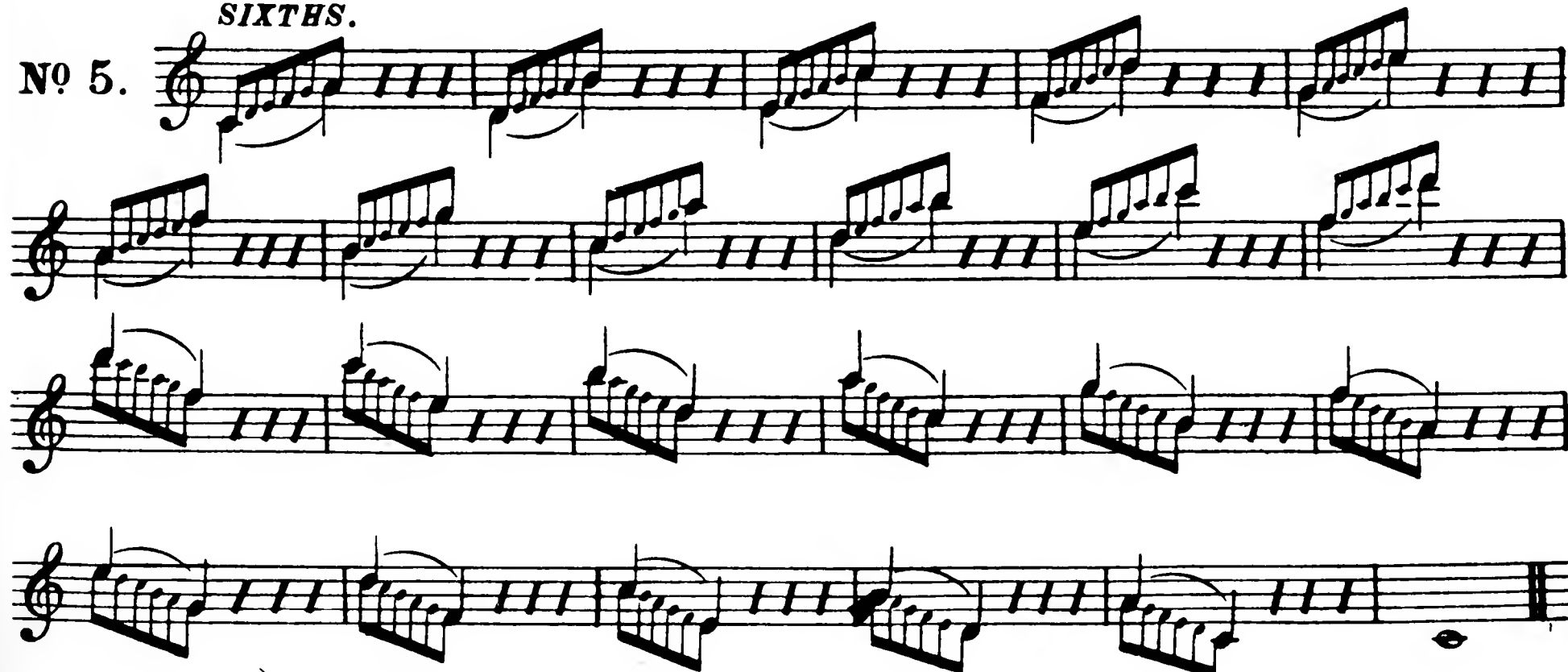
FIFTHS.

No 4.



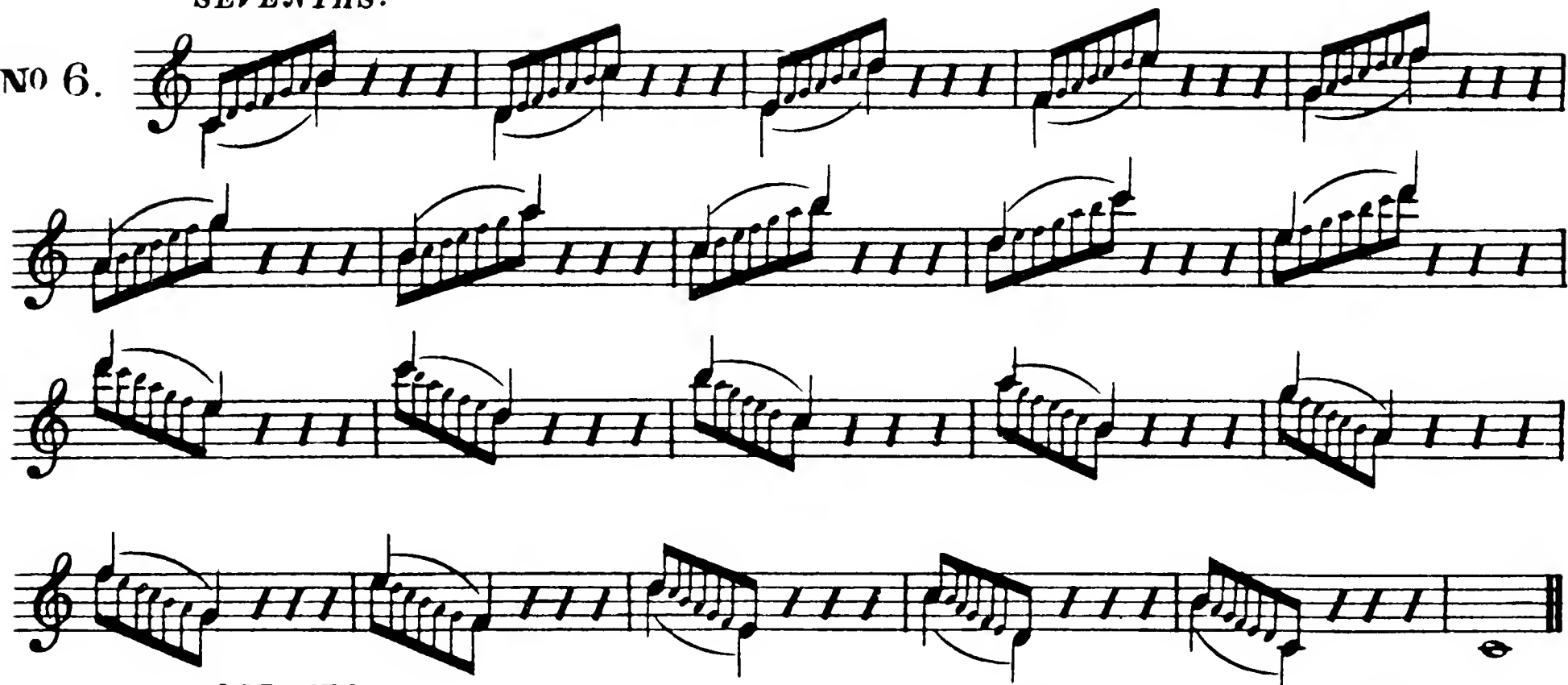
SIXTHS.

No 5.



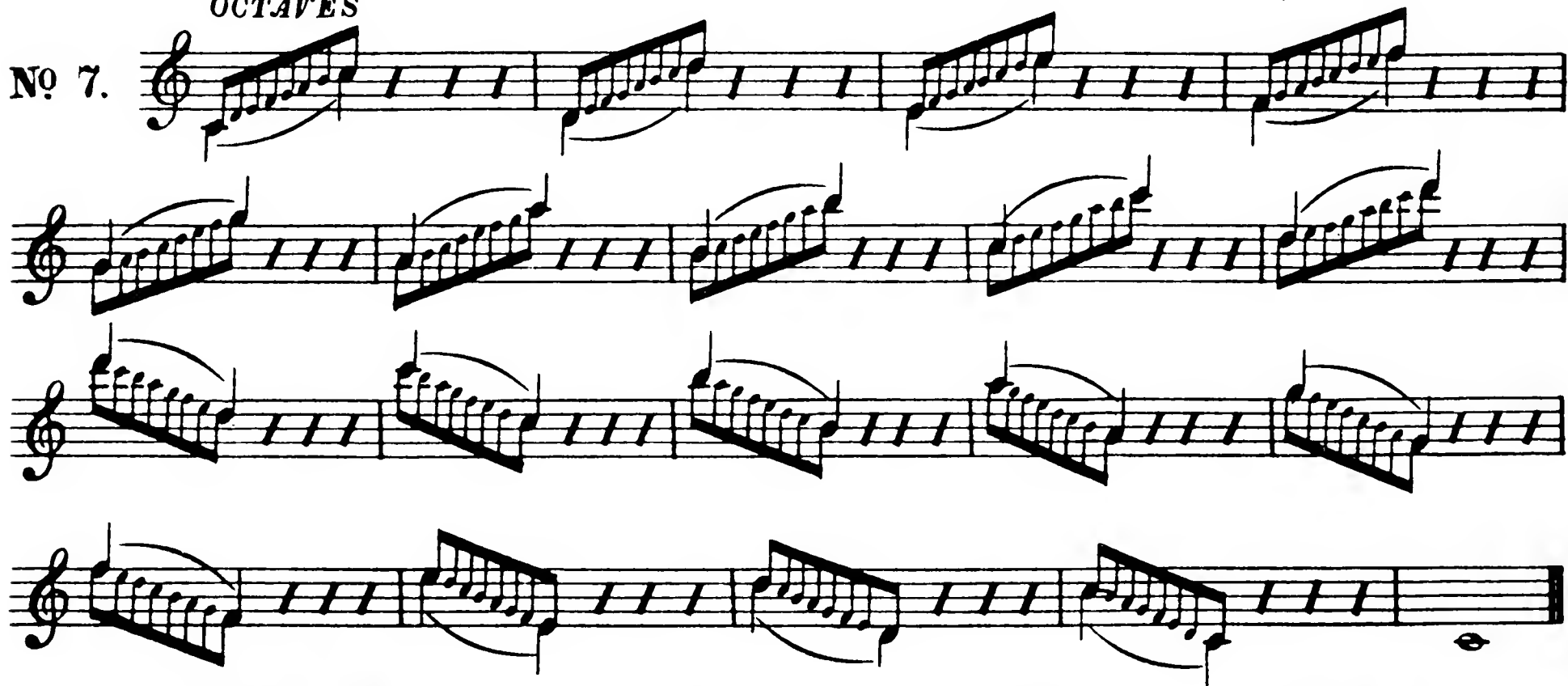
SEVENTHS.

No 6.



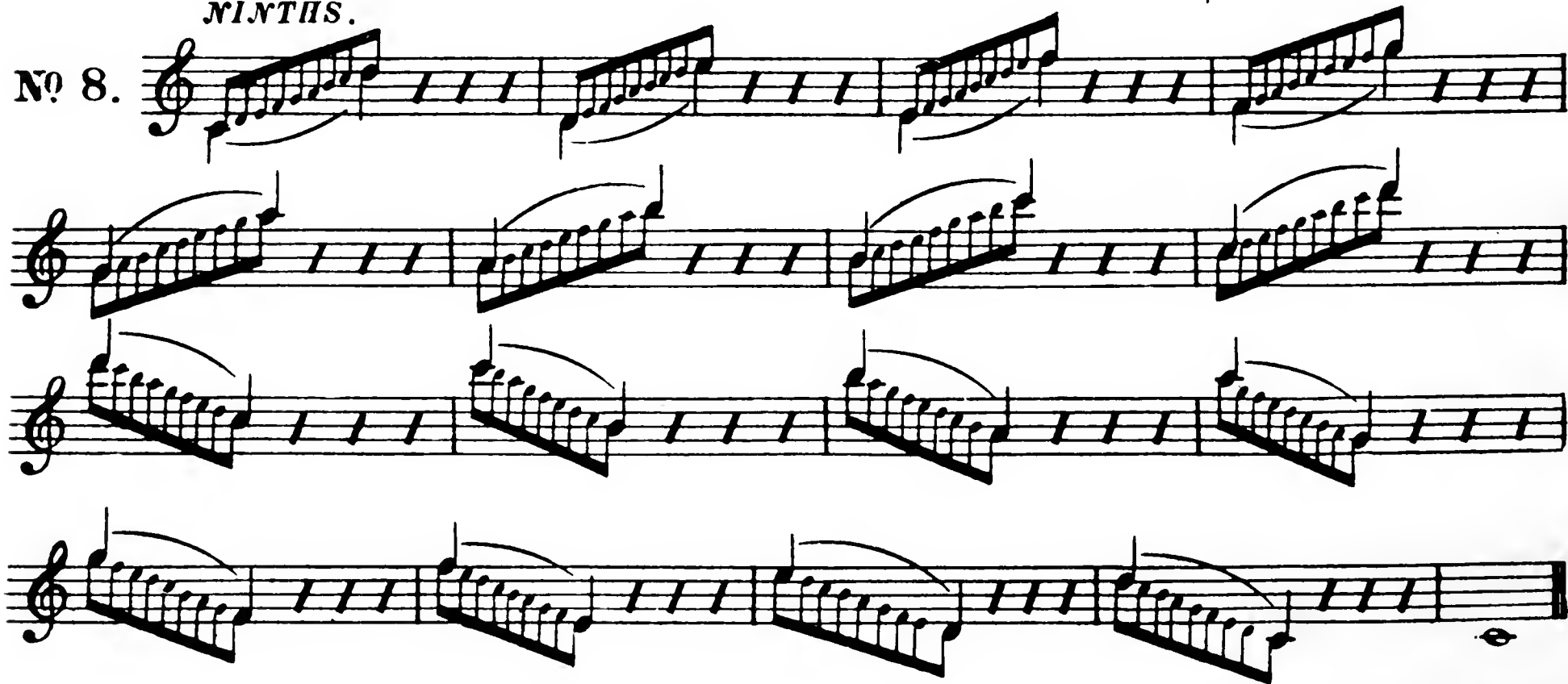
OCTAVES

No 7.



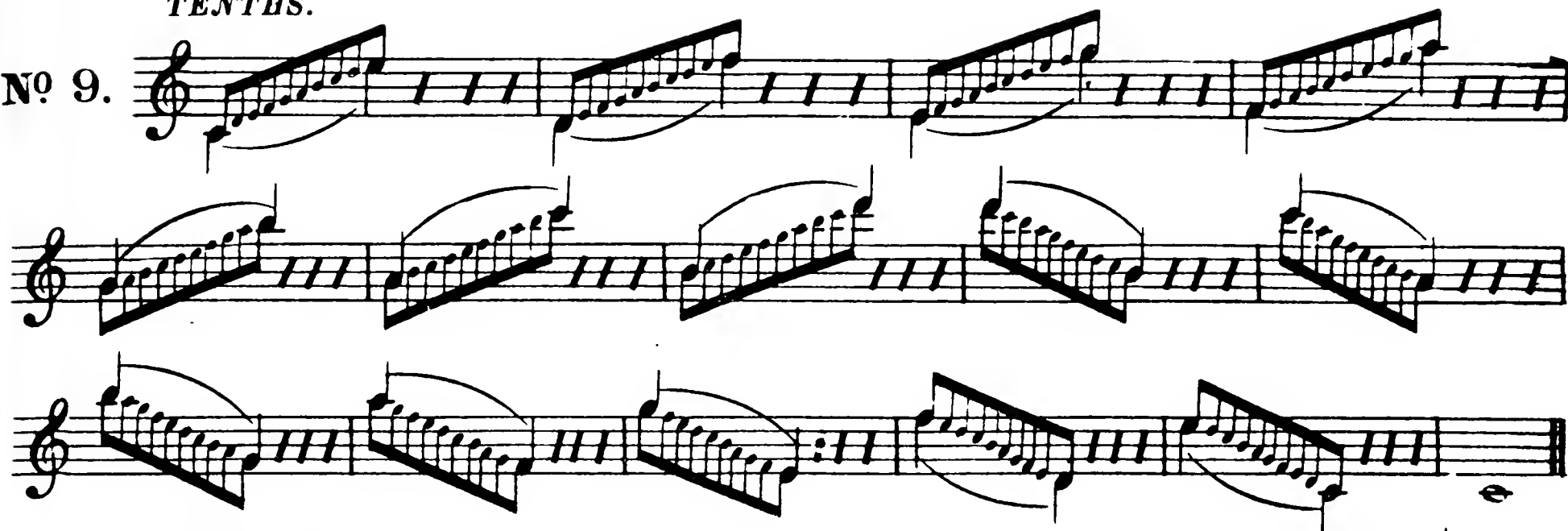
NINTHS.

No 8.



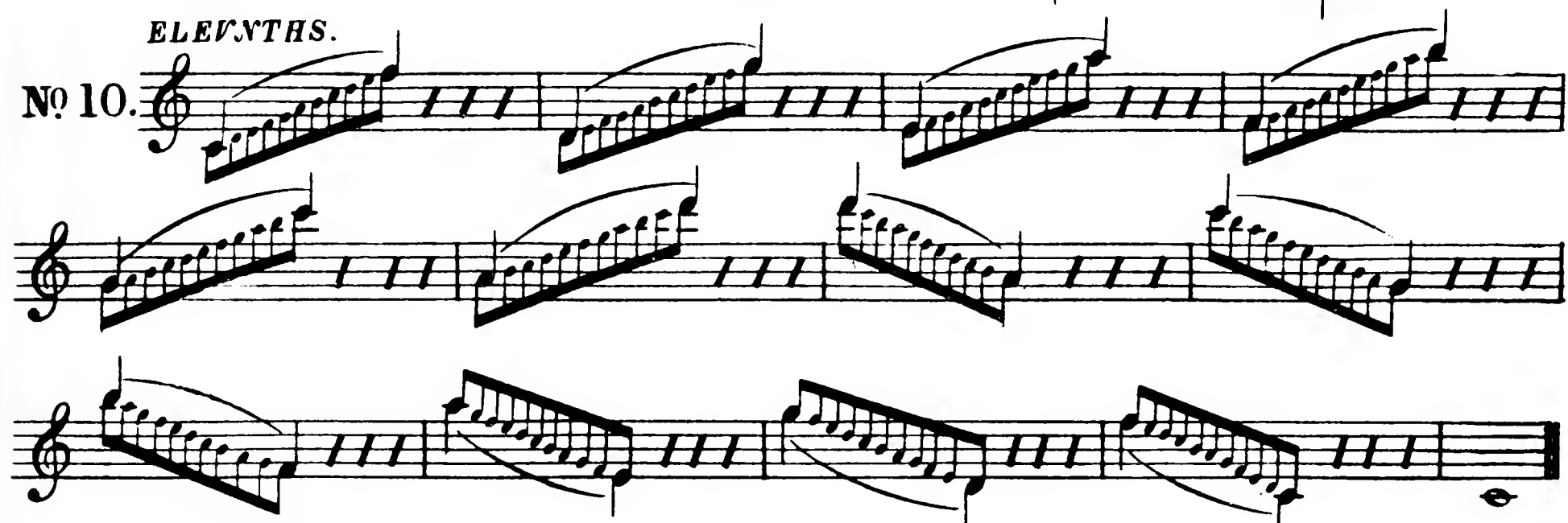
TENTHS.

No 9.



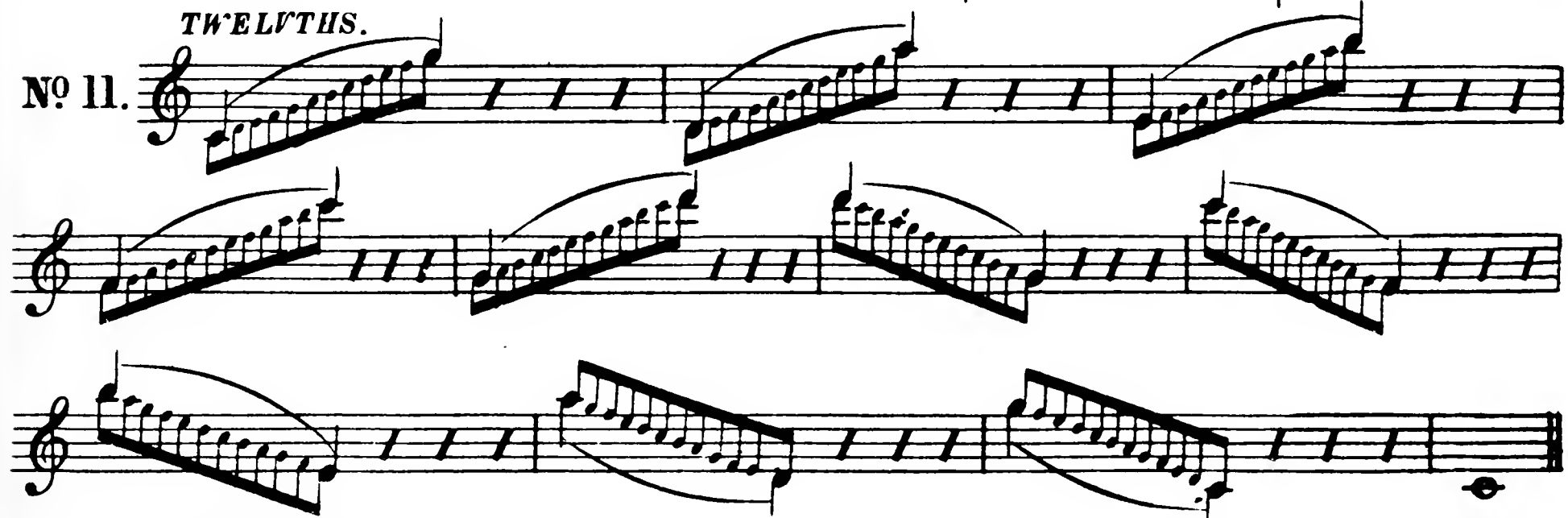
ELEVENTHS.

No 10.



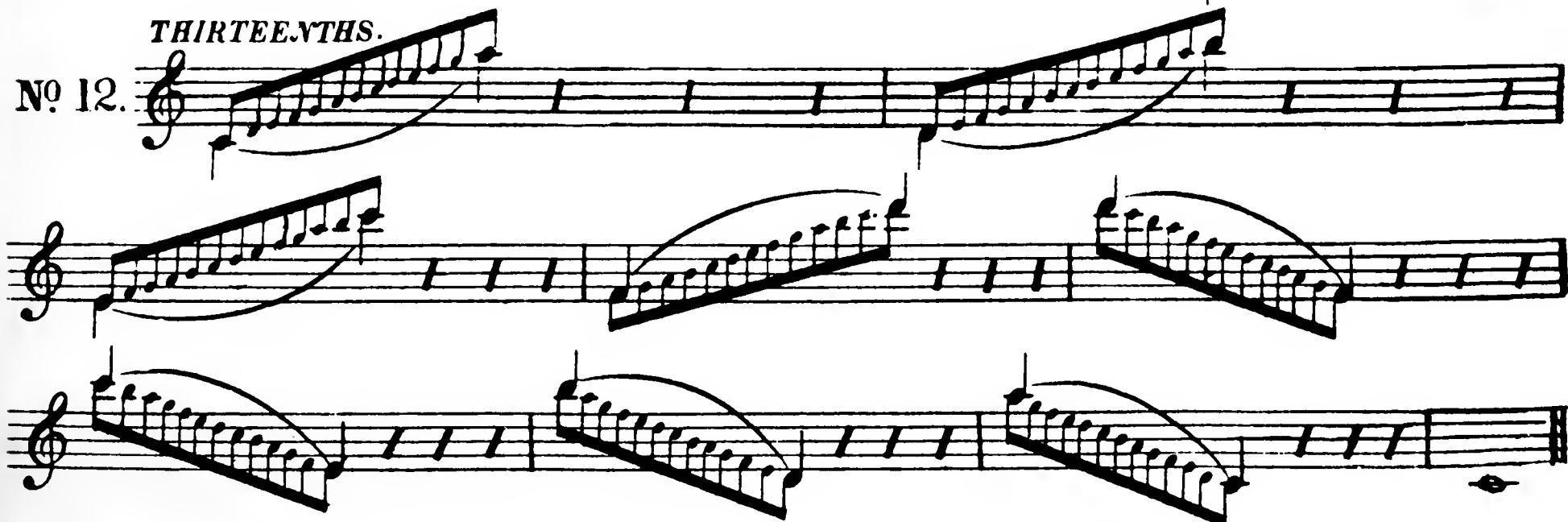
TWELVTHS.

No 11.



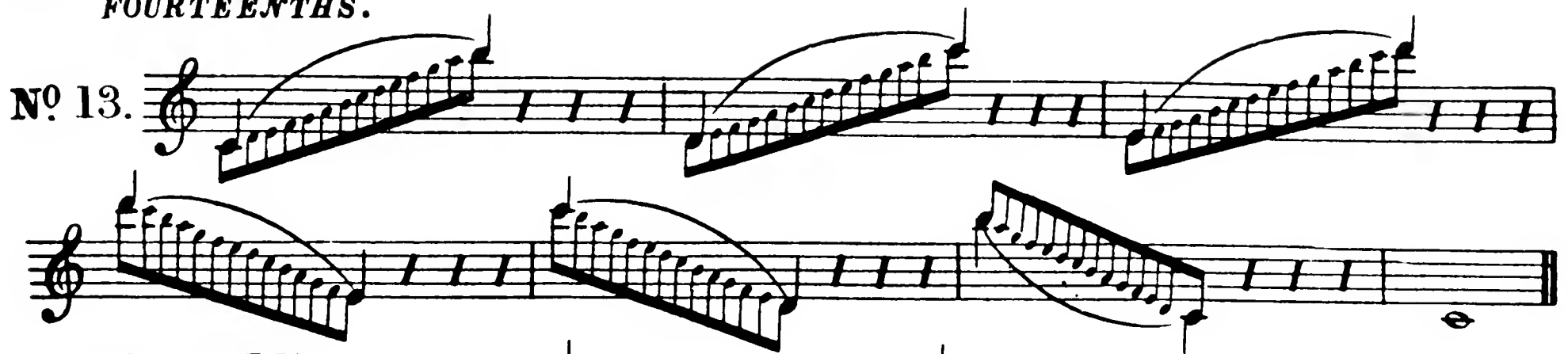
THIRTEENTHS.

No 12.



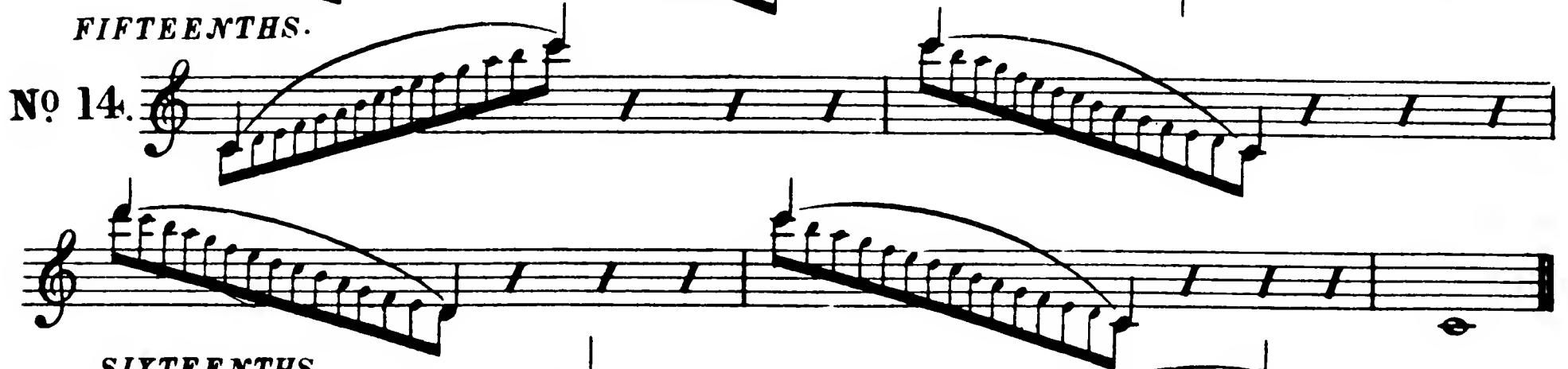
FOURTEENTHS.

Nº 13.



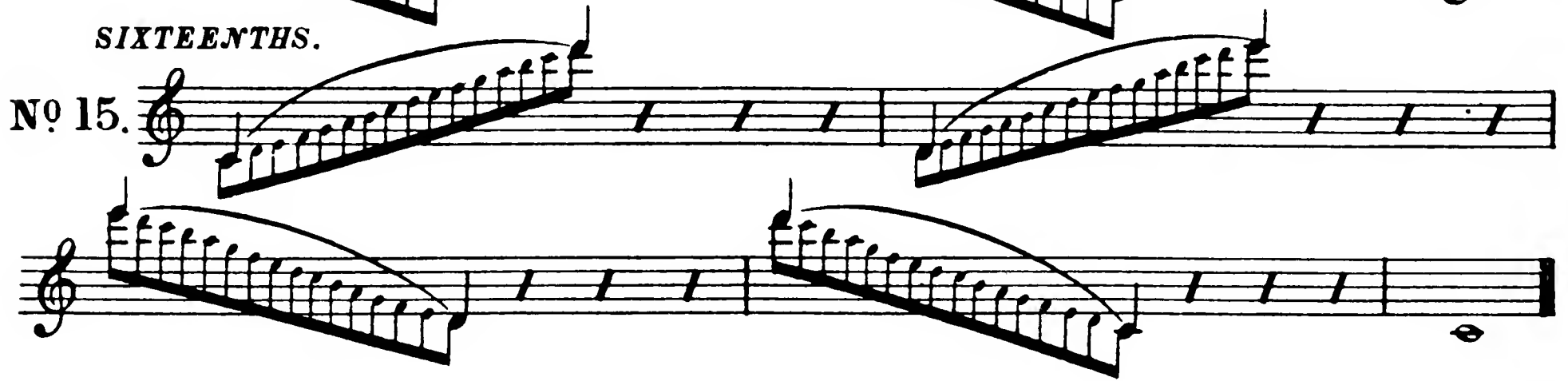
FIFTEENTHS.

Nº 14.



SIXTEENTHS.

Nº 15.



CHROMATIC SCALES.

Nº 1.



No 2.

Musical score for No. 2, Oboe Method. The score consists of eight staves of music in treble clef. The key signature has one flat (B-flat). The music is written in a continuous line across the staves, featuring various note values, rests, and slurs. The notation includes many beamed eighth and sixteenth notes, suggesting a fast tempo. The piece concludes with a final whole note on the eighth staff.

No 3.

Musical score for No. 3, Oboe Method. The score consists of four staves of music in treble clef. The key signature has one flat (B-flat). The music is written in a continuous line across the staves, featuring various note values, rests, and slurs. The notation includes many beamed eighth and sixteenth notes, suggesting a fast tempo. The piece concludes with a final whole note on the fourth staff.

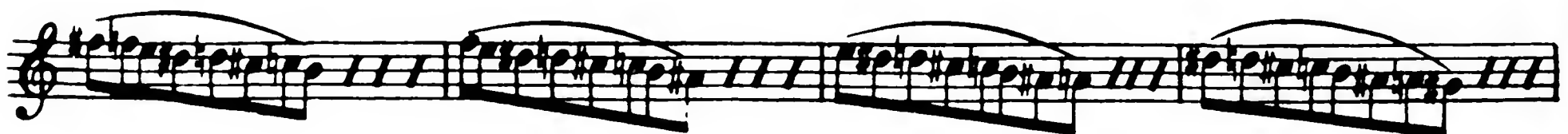
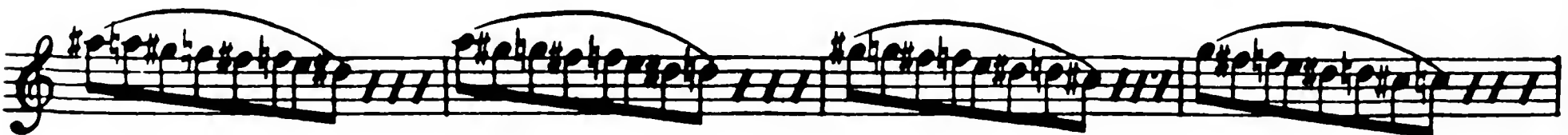
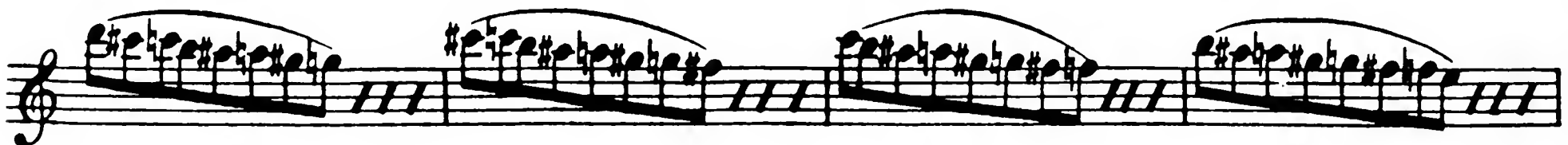
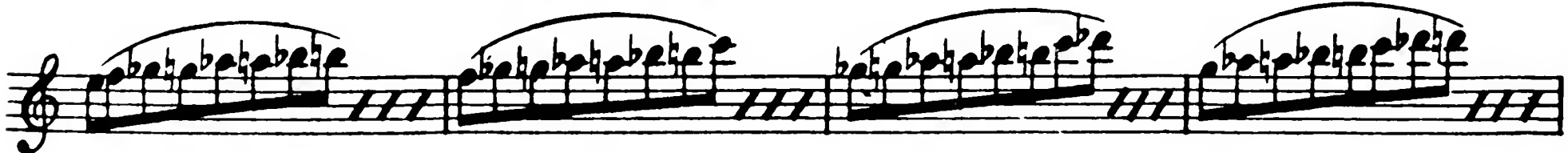
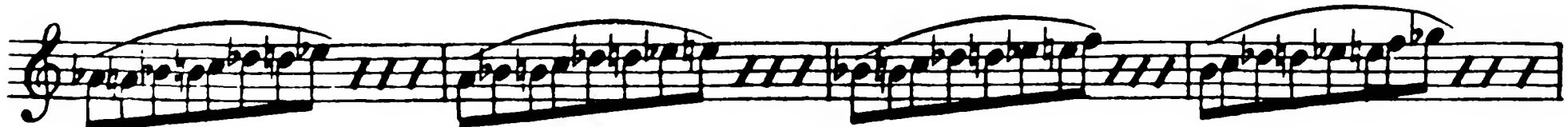
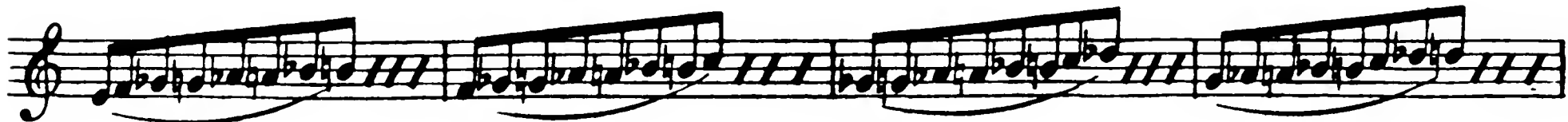


No 5.

Musical score for No 5, Oboe Method. The score consists of nine staves of music. Each staff contains a series of eighth notes, many of which are beamed together in groups of four or eight, indicating a fast tempo. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in treble clef. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic line with various intervals and accidentals, including sharps and flats. The notation is dense, with many notes beamed together to create a continuous, flowing sound. The final staff ends with a whole note.

No 6.

Musical score for No 6, Oboe Method. The score consists of three staves of music. Each staff contains a series of eighth notes, many of which are beamed together in groups of four or eight, indicating a fast tempo. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in treble clef. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic line with various intervals and accidentals, including sharps and flats. The notation is dense, with many notes beamed together to create a continuous, flowing sound. The final staff ends with a whole note.



This page contains 11 staves of musical notation for an oboe. The notation is written in treble clef with a key signature of one sharp (F#). The music consists of continuous eighth-note passages, often grouped in pairs and separated by vertical bar lines. The first two staves at the top are part of a sequence that continues on the bottom staff. The third staff is labeled 'No 8.' and begins a new exercise. The exercises vary in melodic contour, including ascending and descending scales and more complex, winding lines. The notation includes many accidentals (sharps and flats) and slurs to indicate phrasing. The final staff ends with a double bar line and a fermata over the last note.

No 9.

The musical score for No 9 is written for the oboe. It begins with a treble clef and a key signature of one flat. The first six staves are in this key signature, while the last five staves are in a key signature of two sharps. The music is a single melodic line, featuring a variety of note values and frequent slurs and ties. The notation includes many accidentals (sharps and flats) and rests. The piece concludes with a final note on the eleventh staff.

Nº 10.

Musical score for exercise Nº 10, featuring ten staves of music in treble clef with a key signature of one flat. The exercise consists of continuous eighth-note runs, each staff containing three measures separated by repeat signs. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic line, with the key signature changing to one sharp in the seventh staff. The exercise concludes with a final whole note on the tenth staff.

Nº 11.

Musical score for exercise Nº 11, featuring two staves of music in treble clef with a key signature of one flat. The exercise consists of continuous eighth-note runs, each staff containing three measures separated by repeat signs. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melodic line, also in one flat. The exercise concludes with a final whole note on the second staff.

Ten staves of musical notation, each containing three measures of music. The notation is written in treble clef and features a complex, flowing melodic line with many accidentals (sharps and flats). The music is divided into measures by vertical bar lines, and each measure is followed by a triple bar line. The staves are connected by a continuous line, suggesting a single melodic line.

Nº 12.

Three staves of musical notation for exercise Nº 12. The notation is written in treble clef and features a complex, flowing melodic line with many accidentals (sharps and flats). The music is divided into measures by vertical bar lines, and each measure is followed by a triple bar line. The staves are connected by a continuous line, suggesting a single melodic line.

This page contains ten staves of musical notation for an oboe. The first nine staves are part of a continuous piece, each featuring a melodic line with various key signatures (including B-flat, C, and D major) and complex phrasing with slurs and ties. The tenth staff is the beginning of a new exercise, labeled 'No 13', which starts in B-flat major and continues with similar melodic patterns. The notation includes many accidentals (sharps, flats, naturals) and rests, indicating a technically demanding piece.

This block contains the first ten staves of musical notation on page 36. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of continuous eighth-note runs, often spanning across bar lines and marked with slurs. The first five staves are in a key signature of one flat, while the last five staves (starting from the 10th staff) are in a key signature of two sharps (F# and C#). The music is divided into measures by vertical bar lines, with some measures containing multiple eighth notes.

No 14.

This block contains the last four staves of musical notation on page 36, labeled 'No 14.'. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of continuous eighth-note runs, often spanning across bar lines and marked with slurs. The music is divided into measures by vertical bar lines, with some measures containing multiple eighth notes.

This block contains ten staves of musical notation for an oboe. Each staff consists of two measures, separated by a double bar line with repeat dots. The notation includes various accidentals (sharps, flats, naturals) and slurs. The key signature changes from one staff to the next, starting with one flat and moving through various combinations of sharps and flats. The music is written in a single melodic line on a treble clef staff.

No 15.

This block contains four staves of musical notation for exercise No 15. Each staff consists of two measures, separated by a double bar line with repeat dots. The notation includes various accidentals and slurs. The key signature is consistent across all staves, featuring one flat. The music is written in a single melodic line on a treble clef staff.

The first exercise consists of eight staves of music, arranged in four pairs. Each staff contains a melodic line with various accidentals (sharps, flats, and naturals) and is connected to the next staff by a slur. The music is written in a single system, with each staff having a treble clef and a key signature of one flat (B-flat). The exercise is divided into two main sections by a double bar line with repeat signs. The first section contains four staves, and the second section contains four staves. The notation includes eighth and sixteenth notes, with some staves featuring triplets.

No 16.

Exercise No 16 consists of five staves of music, arranged in three pairs. Each staff contains a melodic line with various accidentals (sharps, flats, and naturals) and is connected to the next staff by a slur. The music is written in a single system, with each staff having a treble clef and a key signature of one flat (B-flat). The exercise is divided into two main sections by a double bar line with repeat signs. The first section contains three staves, and the second section contains two staves. The notation includes eighth and sixteenth notes, with some staves featuring triplets.

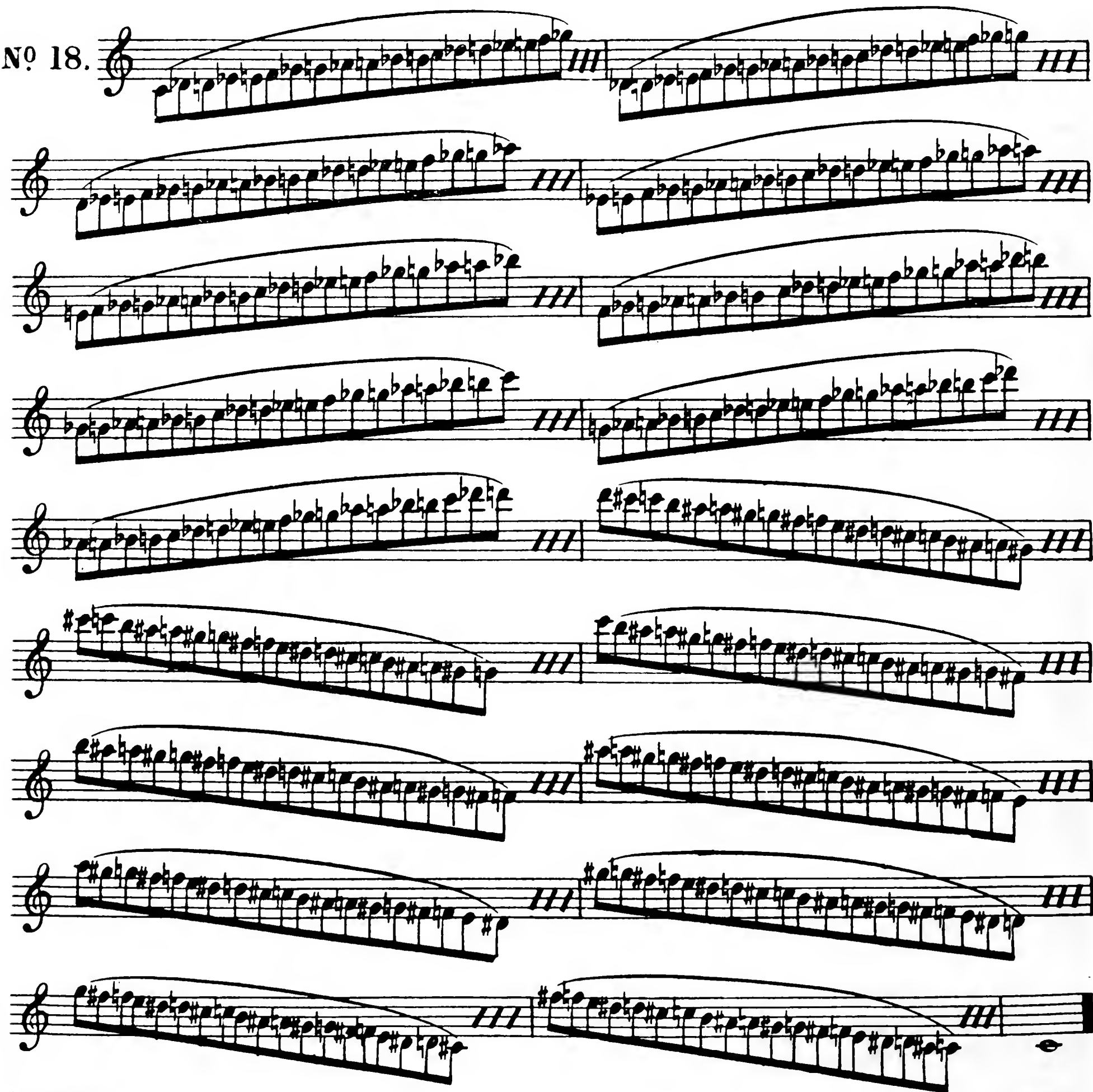


No 17.

This block contains the musical notation for exercise No 17, consisting of eight staves. The notation is similar to the first section, with a continuous melodic line in treble clef, featuring various accidentals and rests. The staves are connected by a large, sweeping slur that spans across the entire page, suggesting a single, unbroken musical phrase.



No 18.

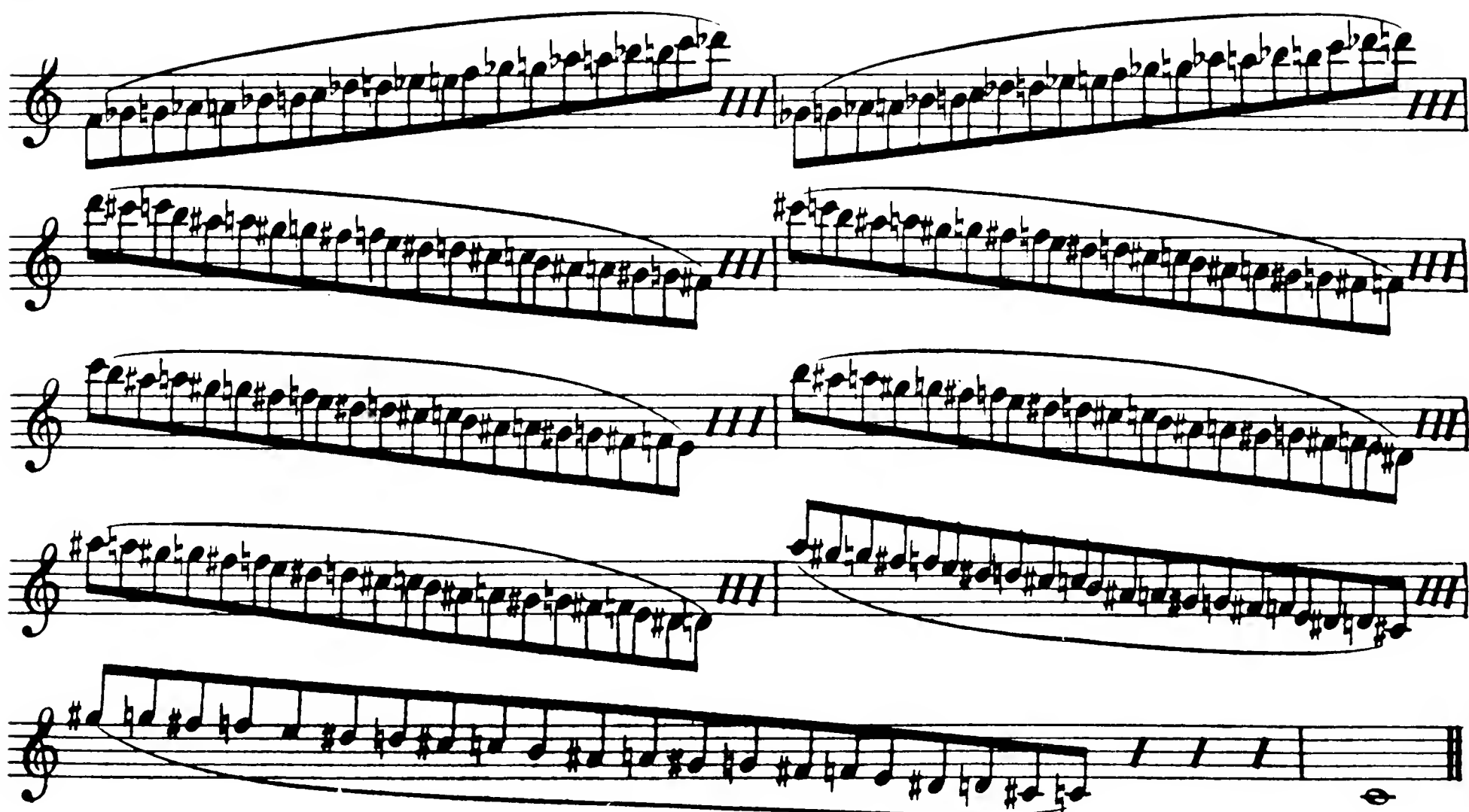


No 19.

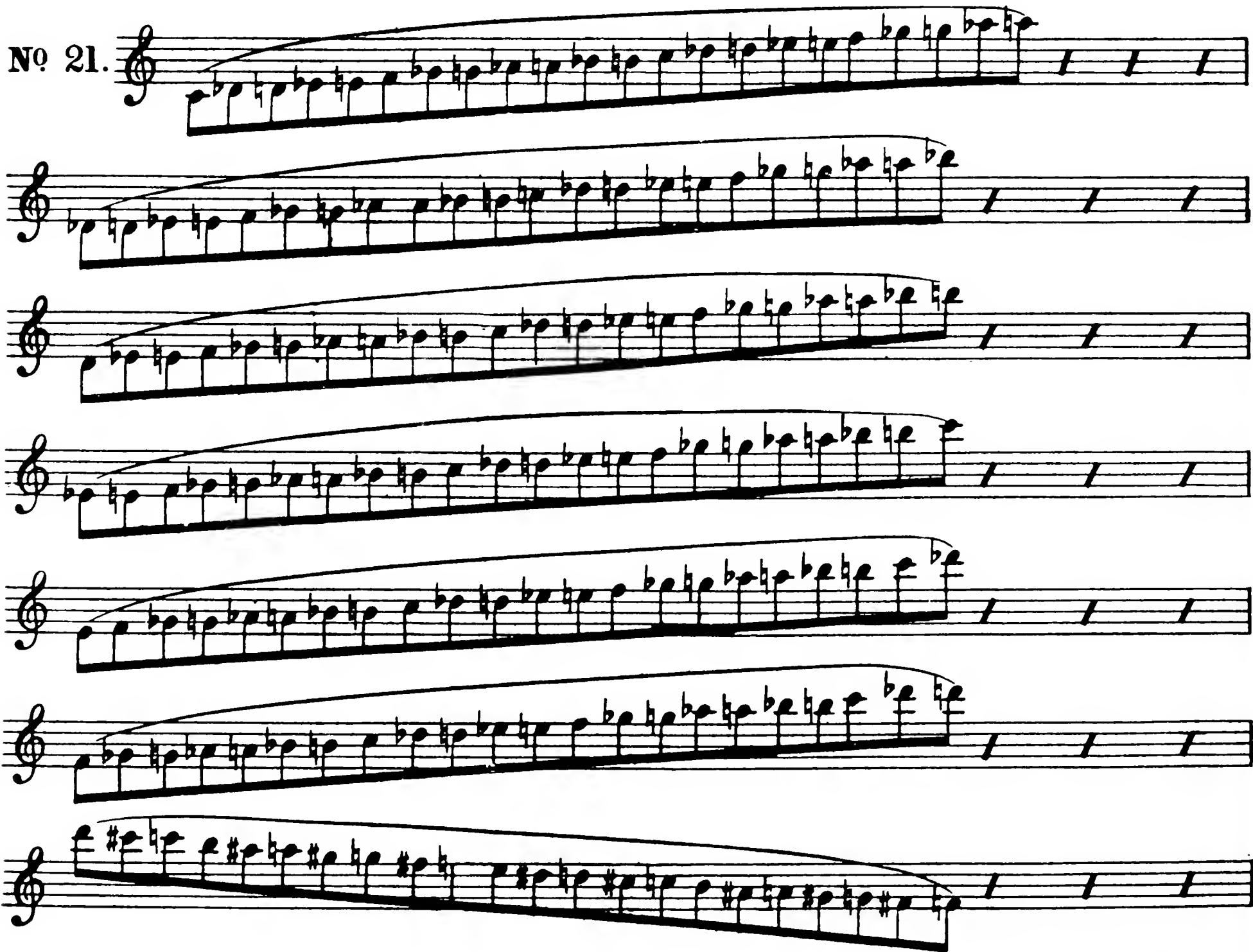
Excerpt from the Oboe Method, No. 19. The score consists of ten staves of music. The first staff is a single line. The subsequent eight staves are arranged in four pairs, each pair containing two staves. The music is written in treble clef and features a complex melodic line with many accidentals (sharps and flats). The notation includes slurs, ties, and repeat signs (triple bar lines with dots). The key signature changes from one flat to two flats, then to one sharp, and finally to two sharps. The piece concludes with a final double bar line and a fermata on the last note.

No 20.

Excerpt from the Oboe Method, No. 20. The score consists of three staves of music. The first staff is a single line. The second and third staves are arranged in a pair, each containing two staves. The music is written in treble clef and features a complex melodic line with many accidentals (sharps and flats). The notation includes slurs, ties, and repeat signs (triple bar lines with dots). The key signature changes from one flat to two flats, then to one sharp, and finally to two sharps. The piece concludes with a final double bar line and a fermata on the last note.

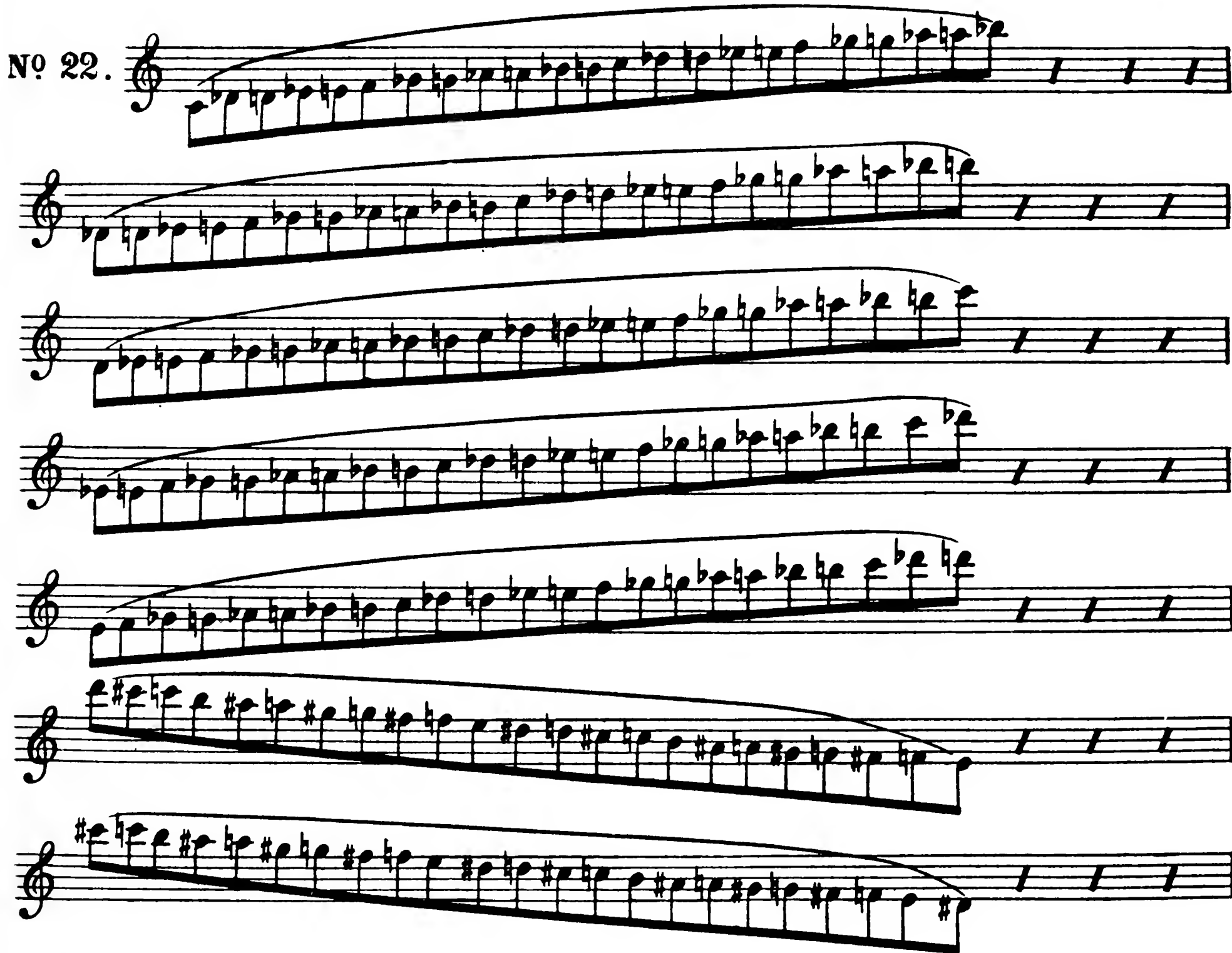


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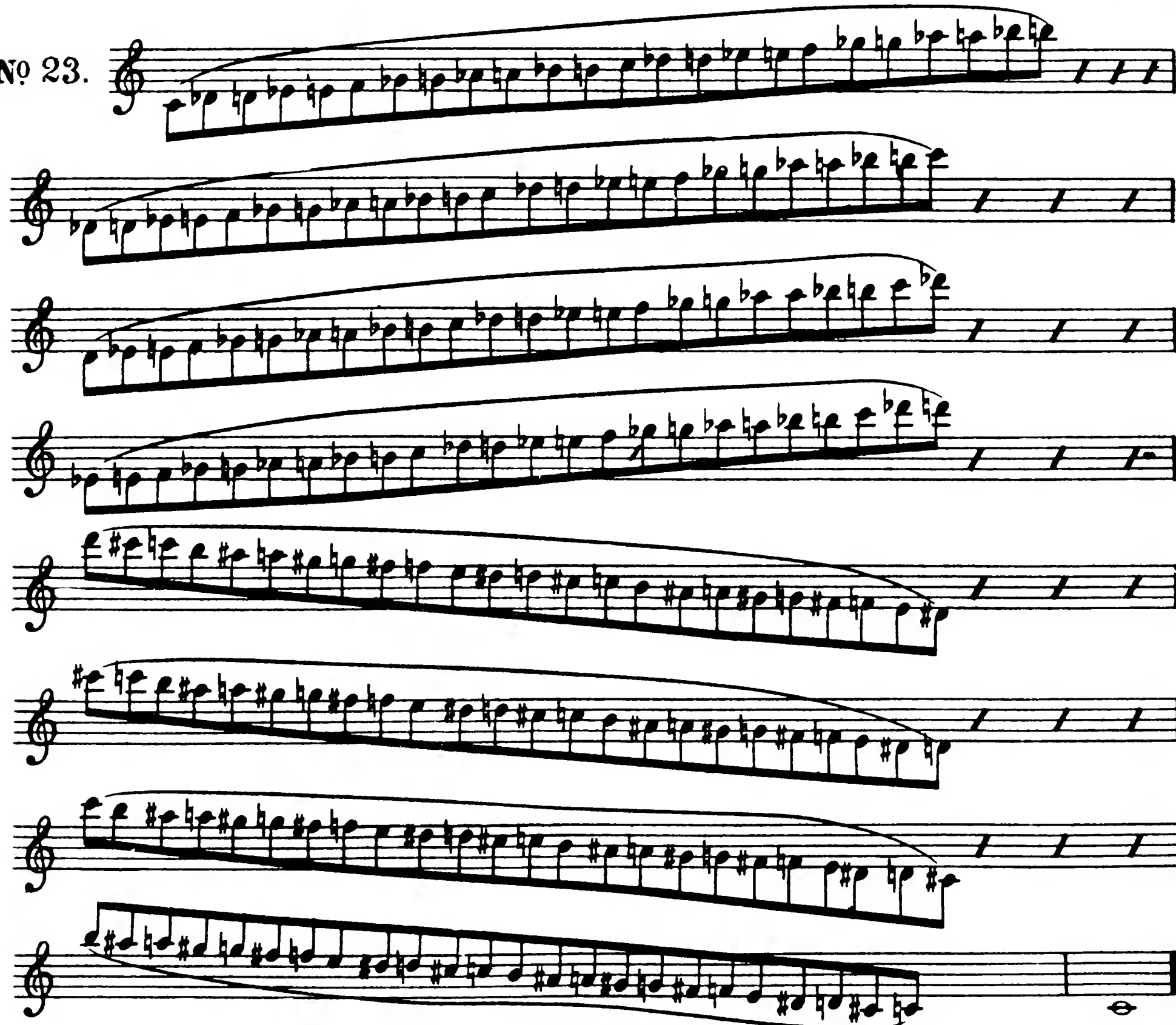


No 22.



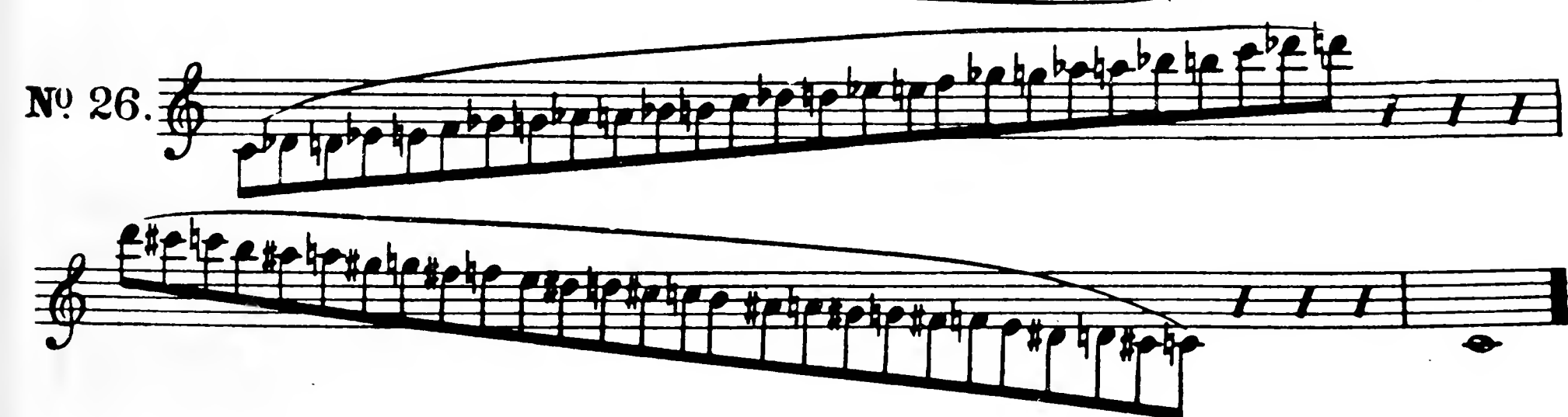
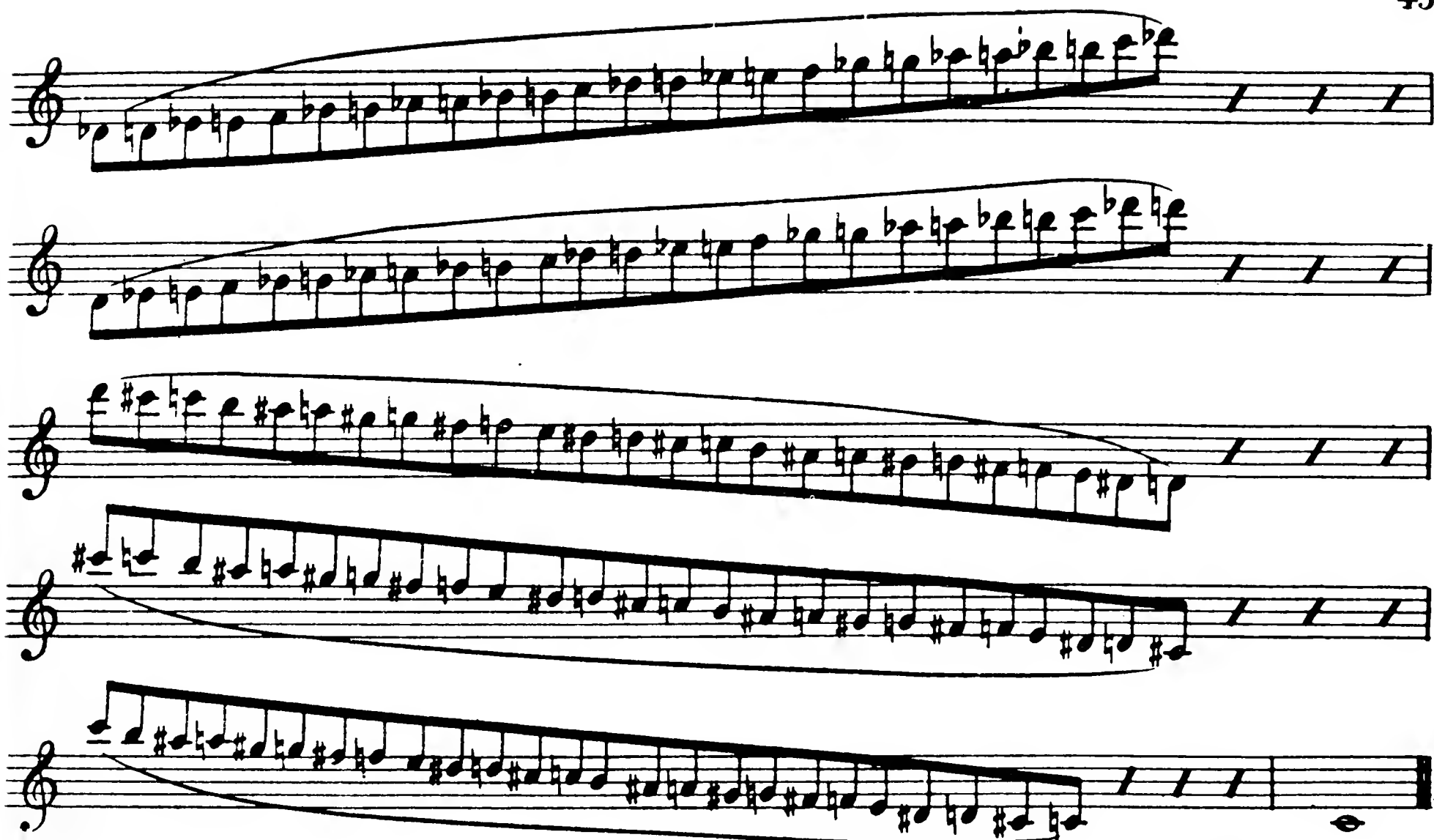


No 23.



No 24.





VARIOUS SCALES.

FOR THE STUDY OF THE ARTICULATION.

Nº 1.



Scale No. 1 consists of three staves of eighth-note runs in treble clef with a common time signature. The first staff contains two measures of eighth-note runs. The second staff contains two measures of eighth-note runs. The third staff contains two measures of eighth-note runs.

Nº 2.



Scale No. 2 consists of three staves of eighth-note runs in treble clef with a common time signature. The first staff contains two measures of eighth-note runs. The second staff contains two measures of eighth-note runs. The third staff contains two measures of eighth-note runs.

Nº 3.



Scale No. 3 consists of two staves of eighth-note runs in treble clef with a 2/4 time signature. The first staff contains two measures of eighth-note runs. The second staff contains two measures of eighth-note runs.

Nº 4.



Scale No. 4 consists of four staves of eighth-note runs in treble clef with a common time signature. The first staff contains two measures of eighth-note runs. The second staff contains two measures of eighth-note runs. The third staff contains two measures of eighth-note runs. The fourth staff contains two measures of eighth-note runs.

Nº 5.

Musical score for exercise Nº 5, featuring four staves of music. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, many with accents (^) and slurs. The subsequent staves continue the melodic and rhythmic development of the exercise.

Nº 6.

Musical score for exercise Nº 6, featuring four staves of music. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, many with accents (^) and slurs. The subsequent staves continue the melodic and rhythmic development of the exercise.

Nº 7.

Musical score for exercise Nº 7, featuring four staves of music. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, many with accents (^) and slurs. The subsequent staves continue the melodic and rhythmic development of the exercise.

Nº 8.

Musical score for exercise Nº 8, featuring two staves of music. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, many with accents (^) and slurs. The second staff continues the melodic and rhythmic development of the exercise.

Nº 9.

Exercise Nº 9 consists of three staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second and third staves continue the exercise with similar rhythmic and melodic structures, ending with a double bar line.

Nº 10.

Exercise Nº 10 consists of three staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second and third staves continue the exercise with similar rhythmic and melodic structures, ending with a double bar line.

Nº 11.

Exercise Nº 11 consists of three staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second and third staves continue the exercise with similar rhythmic and melodic structures, ending with a double bar line.

Nº 12.

Exercise Nº 12 consists of three staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second and third staves continue the exercise with similar rhythmic and melodic structures, ending with a double bar line.

Nº 13.

Exercise Nº 13 consists of two staves of music in C major, 2/4 time. The first staff contains measures 1 through 8, featuring eighth-note patterns with accents and slurs. The second staff continues the exercise with measures 9 through 16, ending with a double bar line.

Nº 14.

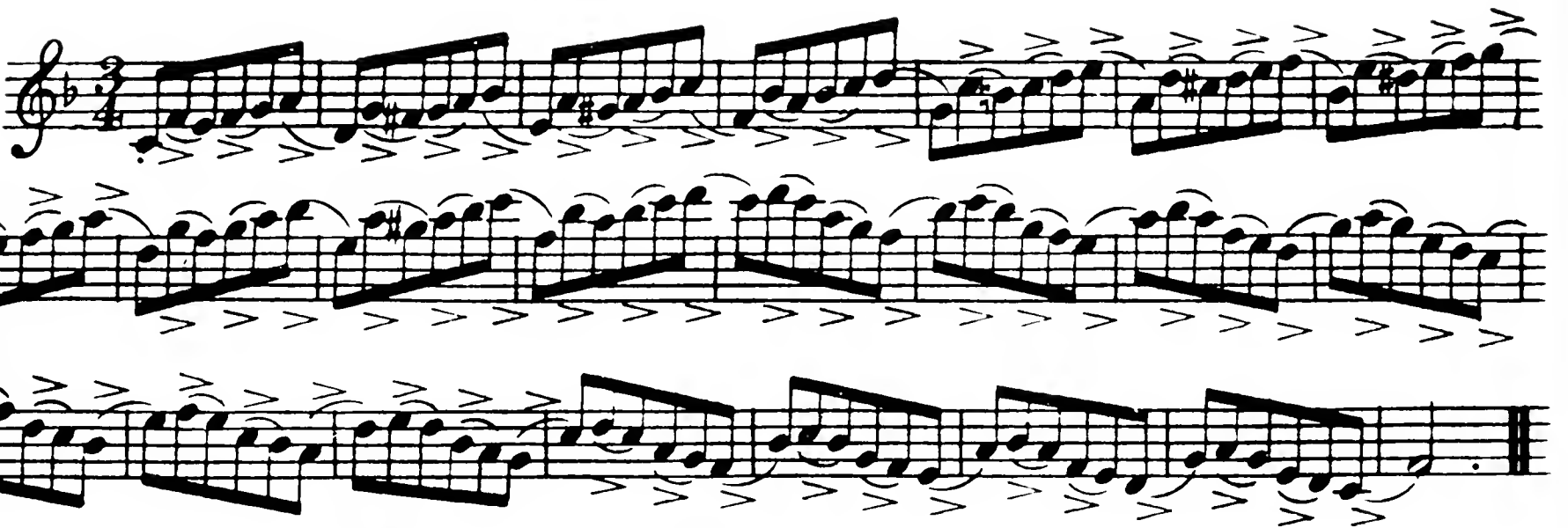
Exercise Nº 14 consists of two staves of music in C major, 2/4 time. The first staff contains measures 1 through 8, featuring eighth-note patterns with accents and slurs. The second staff continues the exercise with measures 9 through 16, ending with a double bar line.

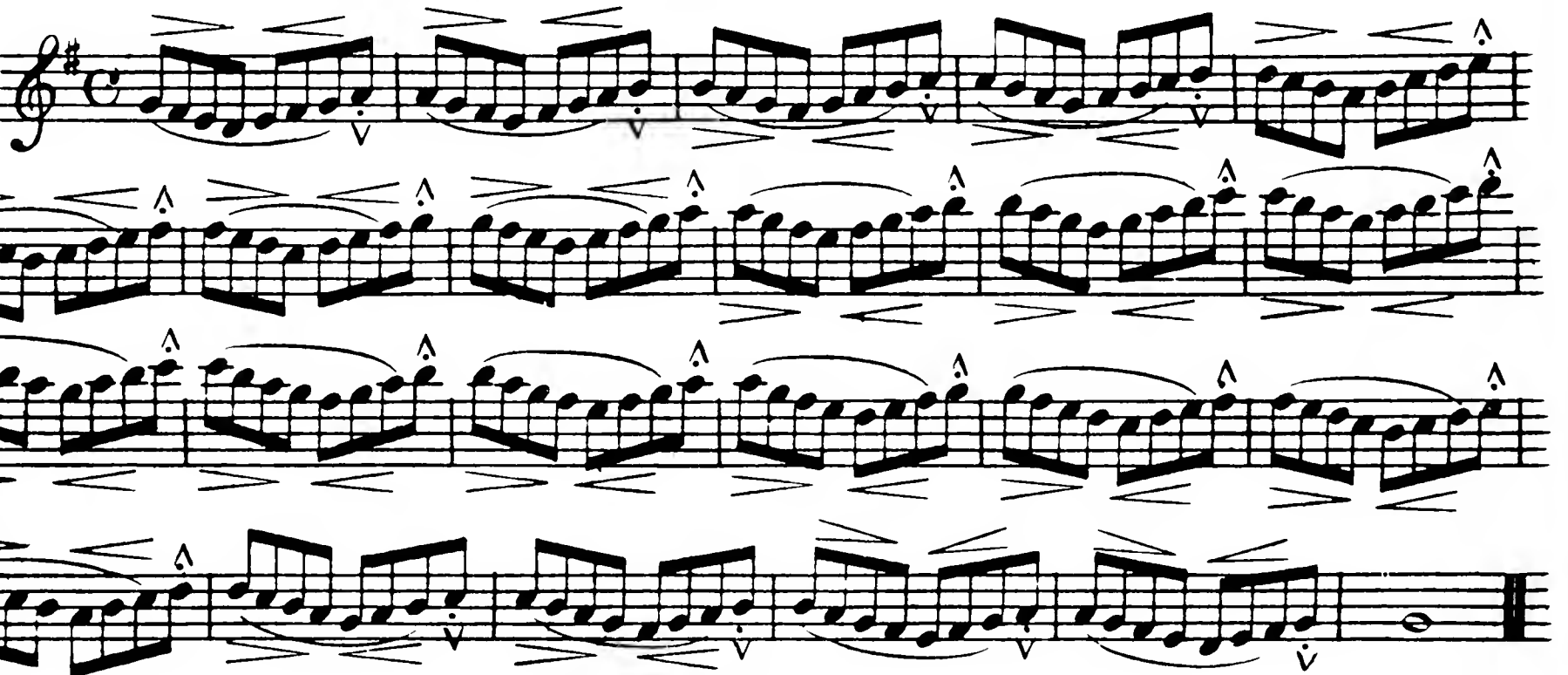
Nº 15.

Exercise Nº 15 consists of three staves of music in C major, 2/4 time. The first staff contains measures 1 through 8, featuring eighth-note patterns with accents and slurs. The second staff continues the exercise with measures 9 through 16, ending with a double bar line.

Nº 16.

Exercise Nº 16 consists of three staves of music in C major, 2/4 time. The first staff contains measures 1 through 8, featuring eighth-note patterns with accents and slurs. The second staff continues the exercise with measures 9 through 16, ending with a double bar line.

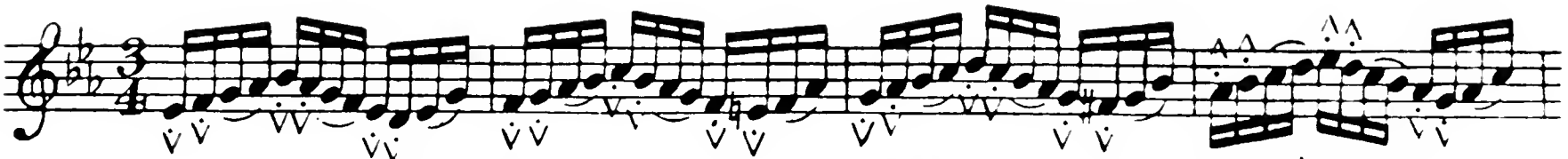
Nº 17. 

Nº 18. 

Nº 19. 

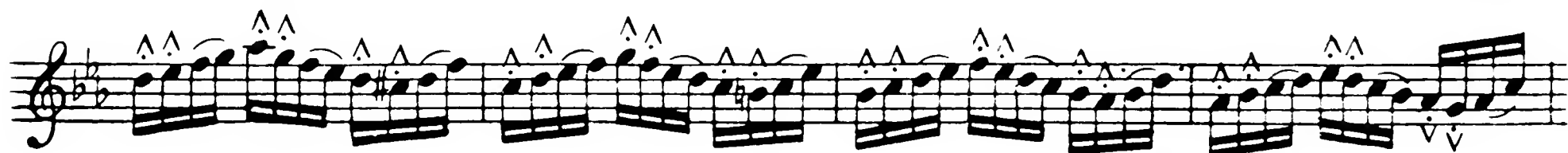
Nº 20. 



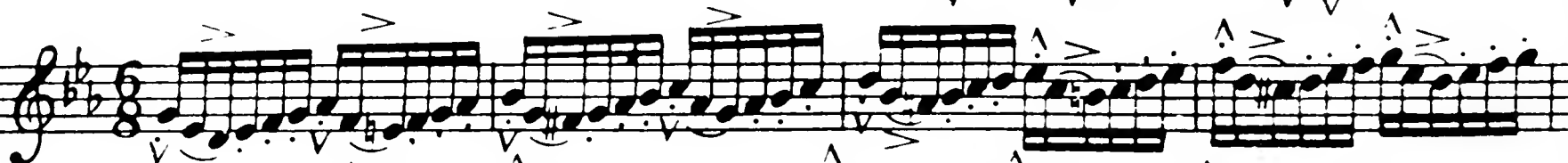
Nº 25. 



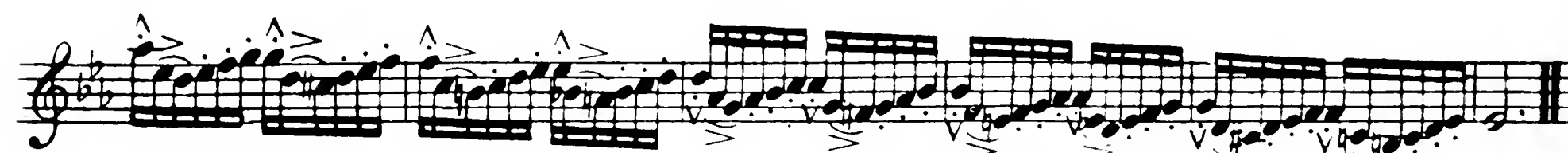






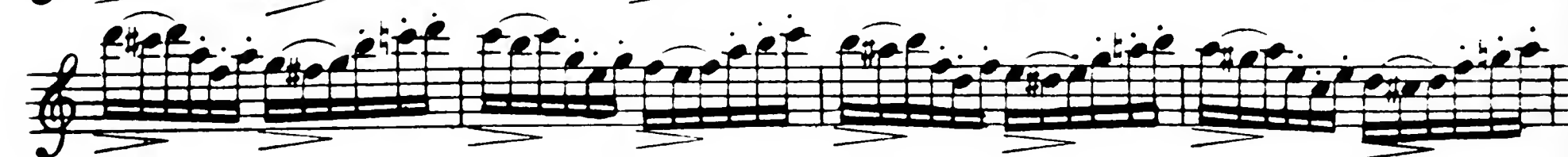
Nº 26. 





Nº 27. 









Nº 28. 

Nº 29. 

Nº 30. 

Short exercises in which the different articulations used in the preceeding lessons are introduced.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

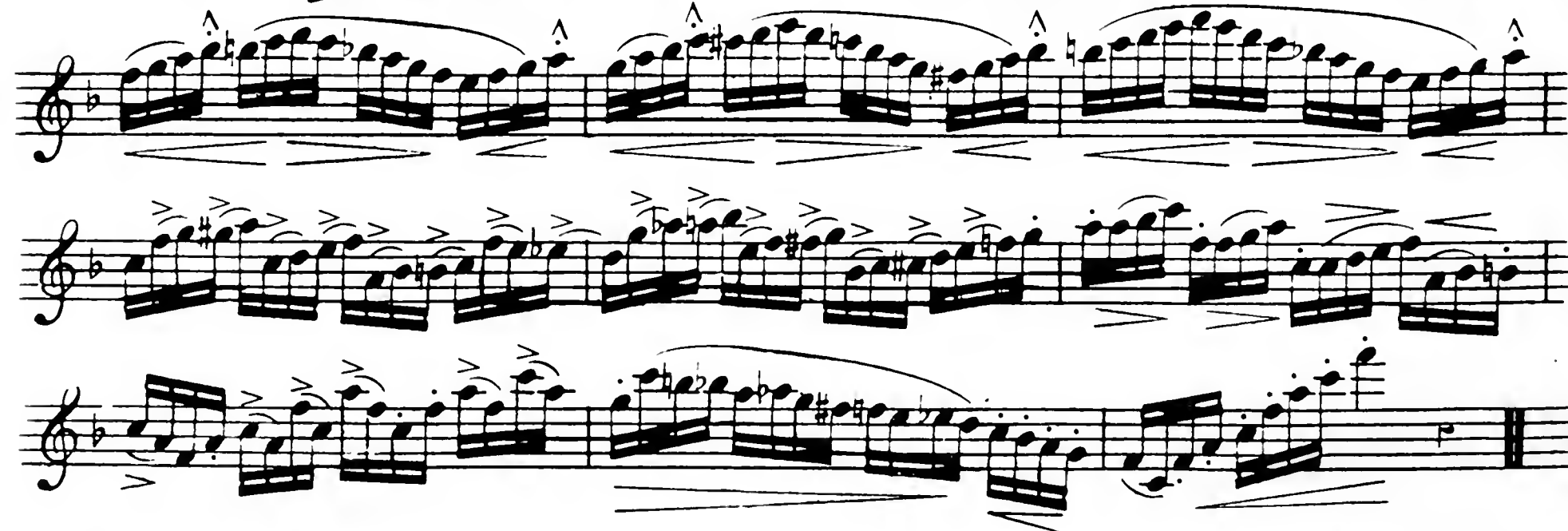
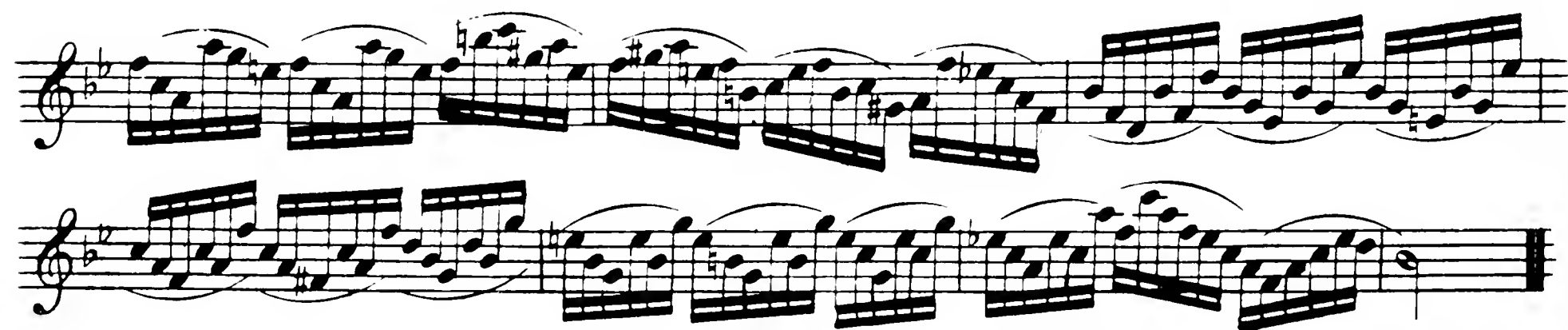
Nº 5. 

Nº 6. 

Nº 7. 

Nº 8. 

Nº 9. 



- phrasing/dynamic

FORTY PROGRESSIVE MELODIES.

57 *invest*

09-15-11
Bb Scale
Nº 1. *Moderato.* (♩ = 84.)

Musical notation for the first system of 'Nº 1.'. It consists of a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics include *mp*, *p*, *mf*, and *mf*. There are slurs and accents throughout.Musical notation for the second system of 'Nº 1.'. It continues the melody and accompaniment from the first system. The treble clef melody includes a quarter rest and a half note G5. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *mf*. There are slurs and accents throughout.Musical notation for the third system of 'Nº 1.'. It continues the melody and accompaniment. The treble clef melody includes a quarter rest and a half note G5. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics include *ff*, *p*, and *mf*. There are slurs and accents throughout.Musical notation for the fourth system of 'Nº 1.'. It continues the melody and accompaniment. The treble clef melody includes a quarter rest and a half note G5. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics include *f*, *dim*, and *p*. There are slurs and accents throughout.

Nº 2. *Moderato.* (♩ = 84.)

Musical notation for the first system of 'Nº 2.'. It consists of a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics include *p*. There are slurs and accents throughout.Musical notation for the second system of 'Nº 2.'. It continues the melody and accompaniment from the first system. The treble clef melody includes a quarter rest and a half note G5. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics include *1st* and *2d*. There are slurs and accents throughout.

The first three systems of music are for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by rapid, arpeggiated figures in the right hand, often with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics such as *sf* (sforzando) and *p* (piano) are indicated throughout the piece.

MODERATO. (♩ = 92)

Nº 3.

This system begins the third piece, 'Nº 3'. It starts with a piano (*p*) dynamic and features a similar arpeggiated texture to the previous pieces, with a steady rhythmic pulse.

This system continues the piece, showing a crescendo (*cres*) leading into a sforzando (*sf*) dynamic. The arpeggiated patterns continue with increasing intensity.

The final system on the page shows a piano (*p*) dynamic with a crescendo (*cres*) marking. The music concludes with a final arpeggiated flourish.



ALLEGRETTO. (♩ = 104)



ALLEGRETTO. (♩ = 112)

N^o 5.

MODERATO ♩ = 88

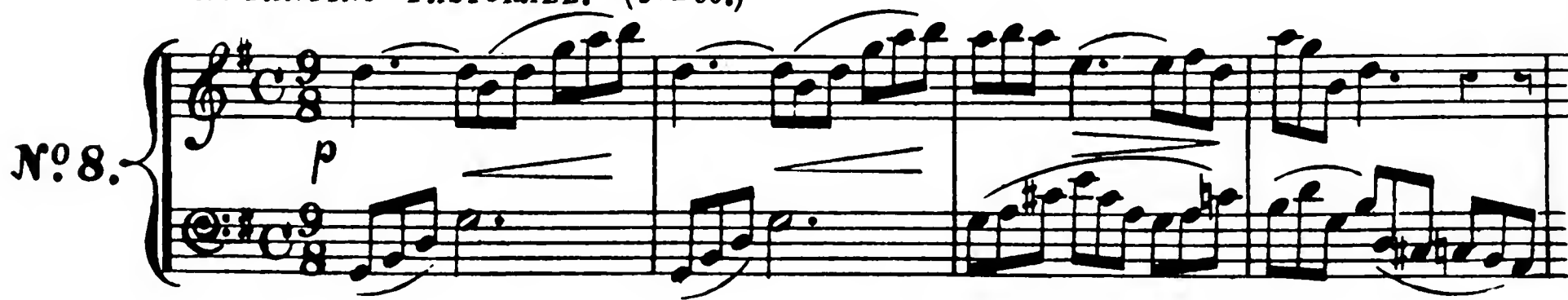
N^o 6.

MODERATO. (♩ = 38)

Nº 7.

*ANDANTINO PASTORALE.* (♩ = 60.)

Nº 8.



sf > *sf* >

p

rf > *ritard.* *dim e ritard.*

Nº 9.

f

cres: f

p

f

dim

sf

f

turn ~
inv. turn x

$\dot{p} = \dots$

mordent ~
inverted mordent x

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of triplet eighth notes, each marked with an accent (>). The notes are grouped by a bracket with a '3' above them. The staff ends with a double bar line.

ANDANTINO (♩ = 96.)

Nº 10.

A musical staff in treble clef with a key signature of one sharp (F#). It is marked with a piano (p) dynamic. The staff contains a series of eighth notes, some beamed together, with various slurs and accents. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, with various slurs and accents. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, with various slurs and accents. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, with various slurs and accents. The staff is marked with a crescendo (cres) and a piano (p) dynamic. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, with various slurs and accents. The staff is marked with a sforzando (sf) dynamic. The staff ends with a double bar line.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, with various slurs and accents. The staff is marked with a piano (p) dynamic. The staff ends with a double bar line.

Nº II.

The musical score is written for piano accompaniment in 2/4 time, key of B-flat major. It consists of seven systems of music. The first system is marked *mf* and includes fingerings (1, 2, 3, 4) and slurs. The second system ends with a *p* dynamic. The third system has *p* and *mf* markings. The fourth system features a *f* dynamic and first/second endings, concluding with **FINE.** The fifth system is marked *mf* and includes accents and slurs. The sixth system begins with a *p* dynamic and includes first/second endings. The seventh system includes *cres:*, *f*, *rf*, and **D.C.** markings, ending with a repeat sign.

Nº 12.

The musical score is written for an oboe and consists of eight systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'TEMPO DI BOLERO' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics used are piano (p), fortissimo (sf), and fortissimo (rf). There are also trills (tr) and accents (>) throughout the piece. The piece ends with a double bar line.

No 13.





ALLEGRO. (♩. = 112)

Nº 14.



sf

cres *decres*

p *rall:* *a tempo.*

cres *f* *p*

MODERATO. (♩ = 88.)

No 15.



LEGGIERO. (♩ = 88.)

No 16.

This musical score is for a piece titled "No 16. LEGGIERO. (♩ = 88.)". It is written for a single melodic instrument, likely an oboe, as indicated by the "Oboe Method." label at the bottom. The score consists of six systems of music, each with a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano (p) dynamic marking. The first system shows a series of eighth-note patterns. The second system includes trills (tr) and accents (>). The third system continues with trills and accents. The fourth system features a forte (f) dynamic marking. The fifth system includes a forte (f) dynamic marking. The sixth system concludes with a forte (f) dynamic marking. The piece ends with a final cadence.

ALLEGRO MODERATO. (♩ = 104.)

No 17.

This musical score is for a piece titled "No 17" from an "Oboe Method" book by Barret. The tempo is marked "ALLEGRO MODERATO" with a metronome indication of 104 beats per minute. The key signature is one sharp (F#), and the time signature is common time (C). The score is written for a single melodic line, likely for the oboe, with a piano accompaniment. The piece consists of six systems of music. The first system begins with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system continues the melodic and harmonic development. The fourth system features a piano (p) dynamic. The fifth system shows a crescendo leading to a forte (f) dynamic. The sixth system concludes the piece with a forte (f) dynamic and a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

ANDANTE SOSTENUTO. (♩ = 60.)

No 18.

The musical score is written for a single melodic instrument, likely the oboe, in a 9/8 time signature. The key signature has one sharp (F#). The tempo is marked 'ANDANTE SOSTENUTO' with a quarter note equal to 60 beats per minute. The score consists of six systems of music, each with a single staff. The first system begins with a piano (*p*) dynamic marking. The second and third systems begin with a forte (*sf*) dynamic marking. The fourth system begins with a piano (*p*) dynamic marking. The fifth system begins with a piano (*p*) dynamic marking. The sixth system begins with a piano (*p*) dynamic marking. The music features a variety of note values, including eighth, quarter, and half notes, often beamed together in groups. There are many slurs and phrasing marks throughout the score, indicating a continuous, flowing melody. The overall character is slow and sustained.



MODERATO. (♩ = 88.)

Nº 19.

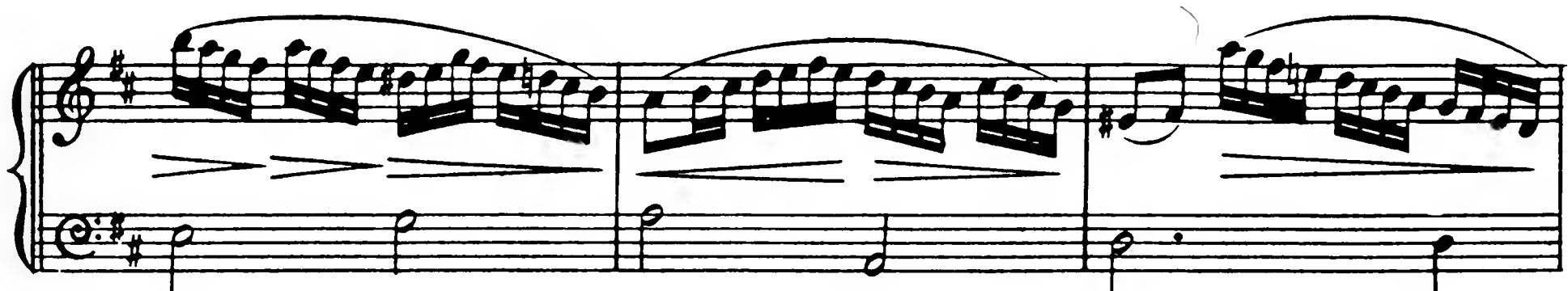
A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a piano (p) dynamic marking. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern. The score is divided into measures by vertical bar lines, and there are dynamic markings such as crescendo and decrescendo hairpins.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a half note, a bass staff with a half note, and a large 'V' mark below the bass staff. The second measure contains a treble staff with a half note, a bass staff with a half note, and a large 'V' mark below the bass staff. The third measure contains a treble staff with a half note, a bass staff with a half note, and a large 'V' mark below the bass staff. The fourth measure contains a treble staff with a half note, a bass staff with a half note, and a large 'V' mark below the bass staff. The score is written in a simple, folk-like style.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody with eighth and sixteenth notes, often beamed together, and rests. The voice part is in the right hand, using a single treble clef. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the voice staff. The score is divided into four measures by vertical bar lines.

The image displays a musical score for the piano introduction of 'The Swan' by Camille Saint-Saëns. The score is written for piano (p) and is in D major, indicated by two sharps (F# and C#) in the key signature. The time signature is 4/4. The music is written on a grand staff with a treble and bass clef. The introduction begins with a piano (p) dynamic marking. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, creating a flowing, lyrical line. The bass staff provides a harmonic accompaniment with longer note values, including half and whole notes. The score is divided into measures by vertical bar lines, and some measures contain slurs or other musical notations. The overall style is characteristic of late 19th-century French music, with a focus on melodic beauty and harmonic richness.



MODERATO. (♩ = 84.)

No 20.

The musical score is written for piano and oboe. It consists of six systems of two staves each. The piano part is in the lower staff of each system, and the oboe part is in the upper staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO' with a quarter note equal to 84 beats per minute. The score includes various musical notations such as trills (marked 'tr'), slurs, and dynamic markings like 'h' (forte) and 'F' (fortissimo). The piece is numbered 'No 20'.

The first system of musical notation features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth-note runs. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A handwritten *rit* (ritardando) is written above the treble staff in the second measure.

The second system continues the musical piece. The treble staff features a melodic line with a half-note rest in the second measure, marked with a *h.* (half note). The bass staff continues with a steady accompaniment.

The third system shows more complex melodic lines in the treble staff, including slurs and ties. The bass staff maintains the accompaniment. A handwritten *rit* is present above the treble staff in the second measure.

The fourth system features a more active bass staff with eighth-note patterns. The treble staff has a melodic line with a half-note rest in the second measure, marked with a *h.* and a cross symbol.

The fifth system continues the musical development. The treble staff has a melodic line with a half-note rest in the second measure, marked with a *h.* and a cross symbol. The bass staff features a consistent accompaniment.

The sixth system concludes the page with a final melodic phrase in the treble staff and a concluding accompaniment in the bass staff. A *h.* (half note) is marked above the treble staff in the second measure.

MINUET LEGGIERO. ($\text{♩} = 72.$)

Nº 21.



TRIO.

This musical score is for a Trio, page 81 of the Obue Method by Barret. It consists of seven systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and trills. Handwritten annotations include 'tr' (trill) above notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999. The score concludes with a double bar line and the initials 'D.C.' (Da Capo). The publisher's name, 'BARRET.', is printed at the bottom right.

ANDANTINO. (♩ = 104.)

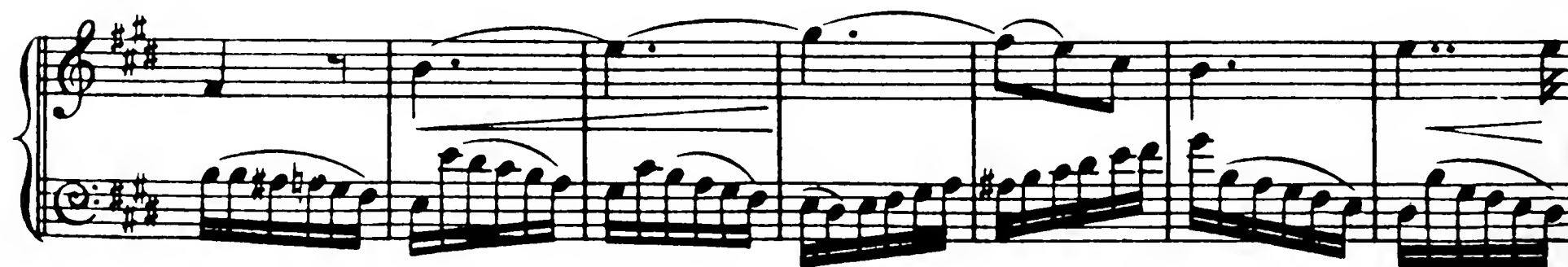
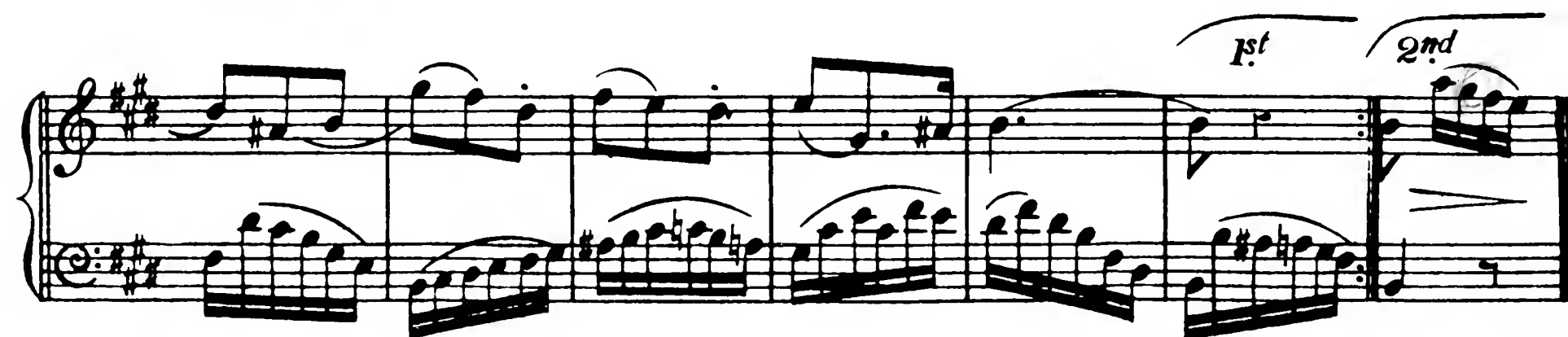
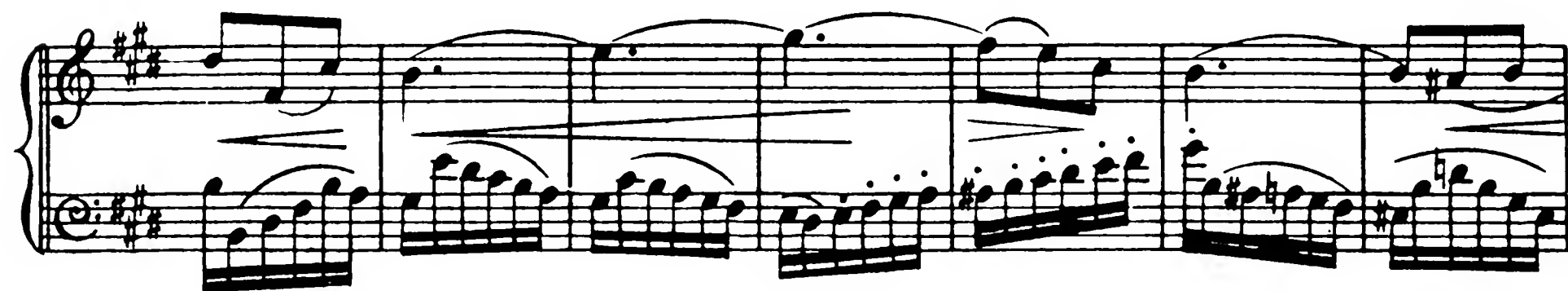
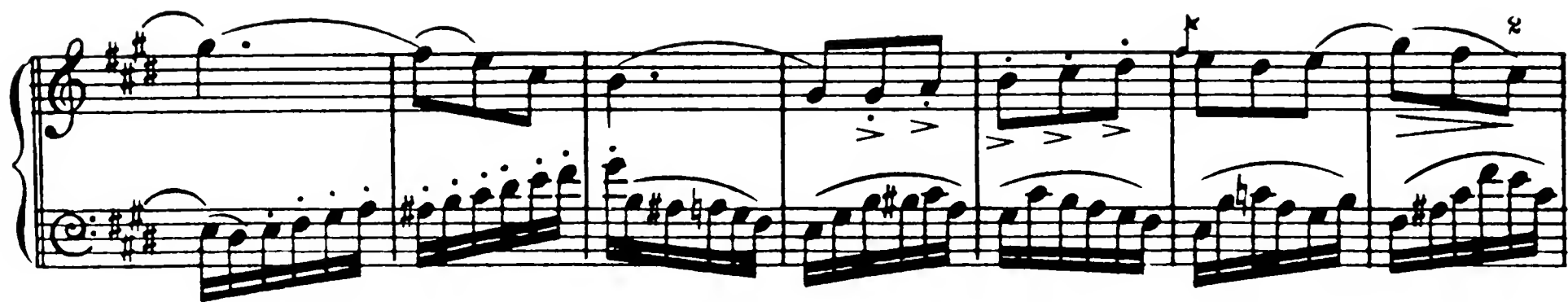
No 22.

The musical score is for an Oboe exercise, No. 22, in D major (two sharps) and 6/8 time. The tempo is marked 'ANDANTINO' with a quarter note equal to 104 beats per minute. The piece begins with a piano (*p*) dynamic. The first system consists of two staves. The second system also has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves and includes the markings 'ritard.' (ritardando) and 'a tempo.' (return to tempo). The sixth system has two staves and includes the marking 'p' (piano). The seventh system has two staves and includes the marking 'f' (forte). The eighth system has two staves and includes the marking 'p' (piano). The piece concludes with a final cadence.

ALLEGRETTO FLEBILE. (♩ = 58.)

No 23.





2nd

cres *ritard.* *a tempo.*

p *f* *f*

ALLEGRO MODERATO. (♩ = 95)

No 24.

p

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Handwritten annotations include 'a tempo.' and 'ritard e dim.'

a tempo.

ritard.

ritard e dim.

ALLEGRO MODERATO. (♩ = 88.)

No 25.

p

cres. f p p

p sf sf sf sf

sf sf rall. p a tempo.

f p p

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *sf* (sforzando), and *a tempo*. There are also articulation marks like accents and slurs. The score is written in a clear, professional style with some handwritten annotations and corrections.

p

f

sf

sf

sf

p

f

sf

sf *rull.*

p a tempo.

ALLEGRO MODERATO. ($\text{♩} = 88$)

No 26.

MINUET.
ALLEGRO. (♩ = 78.)

No. 27.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked ALLEGRO with a quarter note equal to 78 beats per minute. The score begins with a piano (p) dynamic and a crescendo leading to a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic marking. The fourth system features a decrescendo (dim.) marking. The score concludes with a FINE marking at the end of the sixth system.

TRIO.

The musical score is written for a Trio, consisting of three systems of piano accompaniment. Each system is written on a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system features a forte (*sf*) dynamic. The third system includes a crescendo (*cres*) marking. The score concludes with a double bar line and the initials "D. C." (Da Capo).

ANDANTE (♩ = 60)

No 28.

The musical score for Oboe Method, No. 28, is written for a single oboe. It begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked ANDANTE with a quarter note equal to 60 beats per minute. The piece is divided into seven systems of music. The first system starts with a piano (p) dynamic. The second system features a series of slurs and accents. The third system continues with slurs and accents. The fourth system includes a crescendo (cres.) marking. The fifth system has a piano (p) dynamic. The sixth system includes a forte (f) dynamic and a crescendo (cres.) marking. The seventh system includes a piano (p) dynamic and a decrescendo (dim.) marking. The piece concludes with a final cadence.

RONDO ALLEGRO. (♩ = 96.)

No 29.

The musical score is written for Oboe Method, No. 29. It is a Rondo in the key of B-flat major (two flats) and 2/4 time. The tempo is marked "RONDO ALLEGRO" with a quarter note equal to 96 beats per minute. The score consists of seven systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a repeat sign. The third system includes dynamic markings of *sf*, *f*, and *p*, with a crescendo leading to *sf* and then *p*. The fourth system continues with various musical notations. The fifth system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*). The sixth system features a *sf* dynamic and a piano (*p*) dynamic. The seventh system begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*), followed by a piano (*p*) dynamic. The score is concluded with a final measure.

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a crescendo hairpin. The fourth system includes a decrescendo hairpin. The fifth system includes a decrescendo hairpin. The sixth system includes a decrescendo hairpin. The seventh system includes a decrescendo hairpin. The page concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).



MODERATO. (♩ = 88.)



2^d

sf

p

sf

cres:

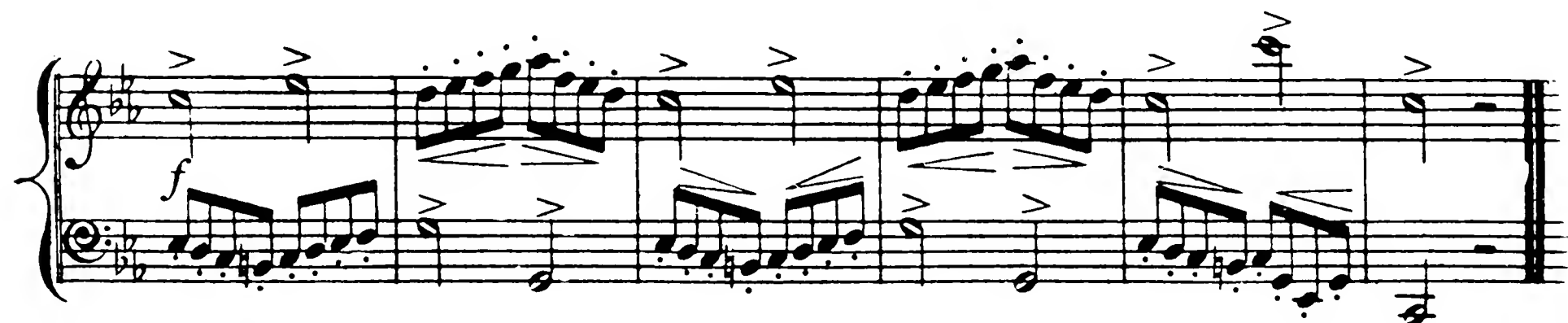
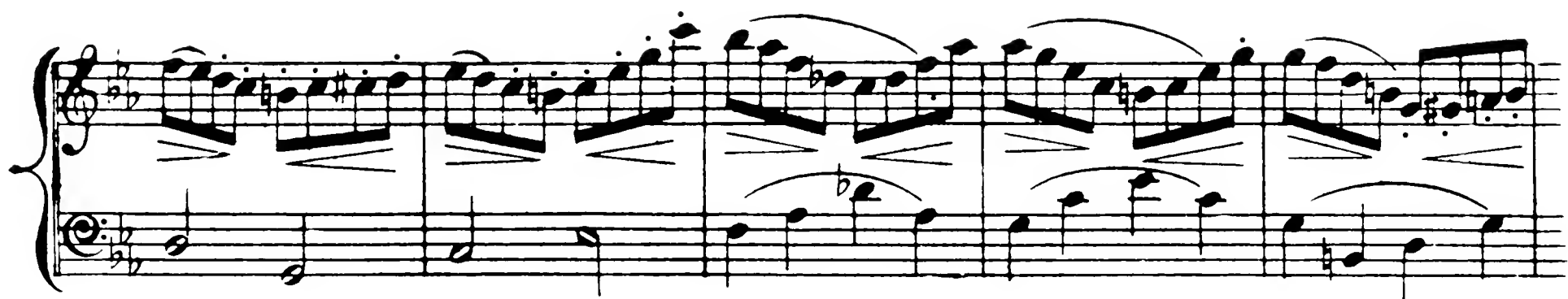
p

ALLEGRO. (♩ = 112.)

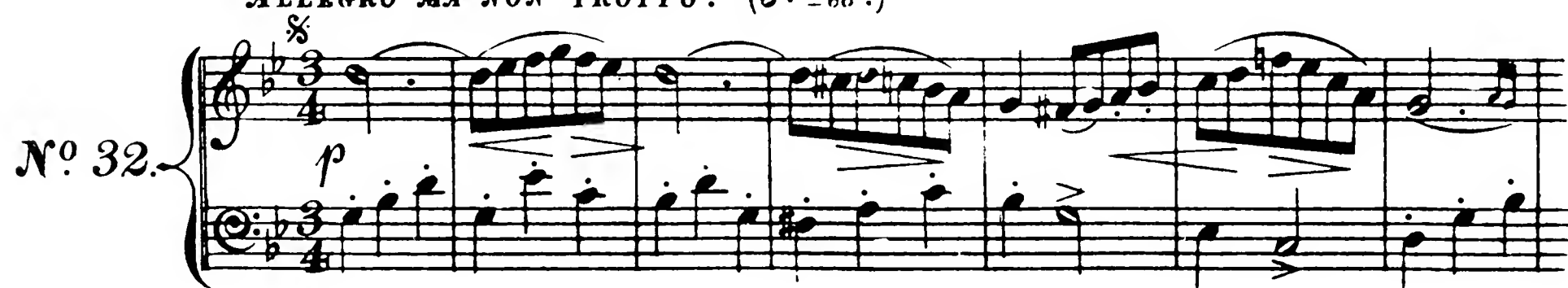
Nº 31.

f

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system introduces a piano (*p*) dynamic in the bass. The third system features a half note (*h*) in the treble. The fourth system includes a piano (*p*) dynamic in the bass and a half note (*h*) in the treble. The fifth system shows a fortissimo (*sf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The sixth system includes a fortissimo (*f*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. The seventh system shows a complex melodic line in the treble and a more rhythmic bass line. The eighth system shows a complex melodic line in the treble and a more rhythmic bass line.



ALLEGRO MA NON TROPPO. (♩ = 66.)



p

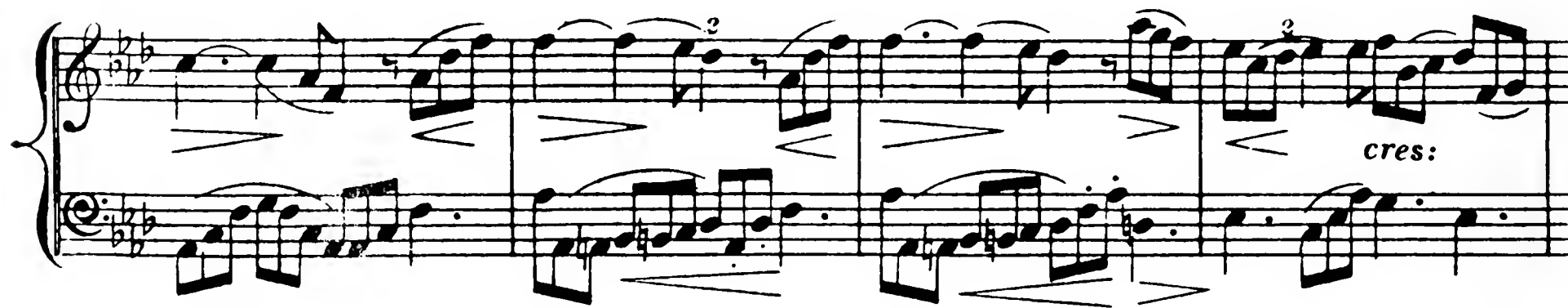
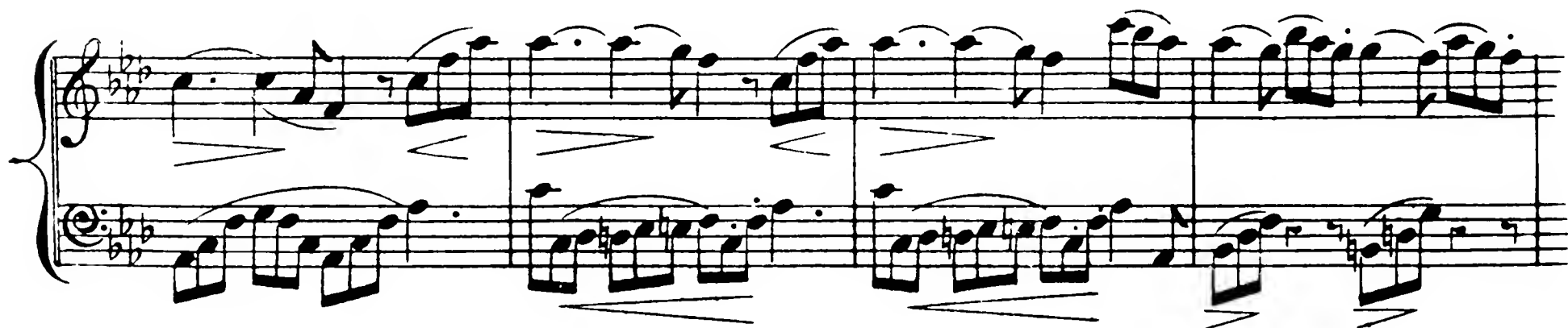
p *cres:*

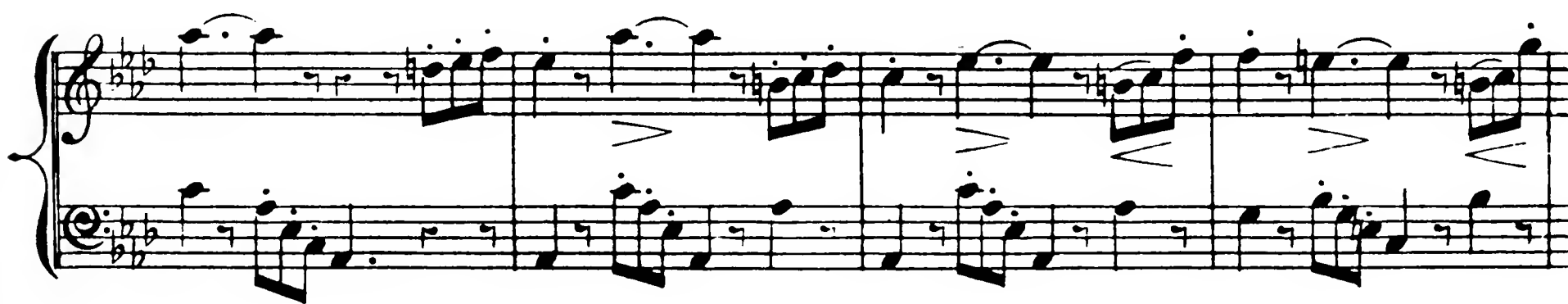
calando e ritard: **FINE.** *p a tempo.*

p *sf*

D.C. %

Nº 33.





ANDANTE CON ESPRESSIONE. (♩ = 69.)

Nº 34.

First system: Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The piece is in 3/4 time with a key signature of two flats (B-flat major). The melody in the treble staff features eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The second system continues the melodic and harmonic development, with a mezzo-forte (*mf*) dynamic marking. The third system features a fortissimo (*sf*) dynamic. The fourth system includes a pianissimo (*pp*) dynamic and a crescendo (*cres:*) marking. The fifth system concludes the piece with a final cadence.

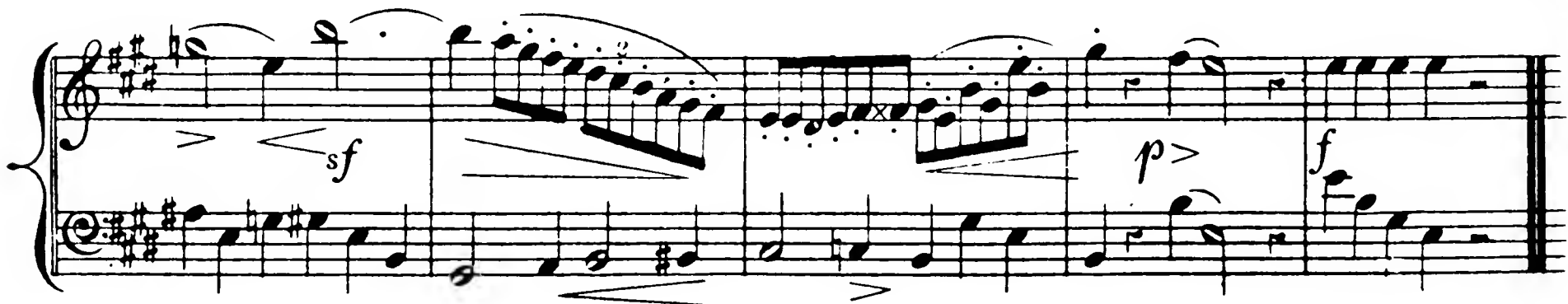
ALLEGRETTO. (♩ = 80.)

Nº 35.

First system: Treble and bass staves. The piece is in 3/4 time with a key signature of two sharps (D major). The melody in the treble staff is more rhythmic, featuring eighth and sixteenth notes. The bass staff provides a steady accompaniment. The dynamic is marked piano (*p*).

CANTABILE. (♩ = 84.)

Nº 36.



ALLEGRETTO. (♩ = 100.)





ANDANTE. (♩ = 80.)



Nº 39.

First system: Treble and bass staves with piano (p) dynamic. Second system: Treble and bass staves with piano (p) and *rf* (ritardando) markings. Third system: Treble and bass staves with piano (p) dynamic. Fourth system: Treble and bass staves with piano (p) dynamic. Fifth system: Treble and bass staves with piano (p) dynamic. Sixth system: Treble and bass staves with piano (p) dynamic, ending with a double bar line.

ADAGIO. (♩ = 60.)

Nº 40.

First system: Treble and bass staves with piano (p) dynamic, ending with a double bar line.

sf

cres *mf* *3*

f *cres;* *f*

p *2*

smorzando.

SONATA.*ALLEGRO MODERATO.* (♩ = 96.)

Nº 1.

The musical score is written for a single melodic instrument, likely an oboe, in a single system. It consists of six staves of music, each with a treble clef and a common time signature (C). The key signature is one sharp (F#), indicating the key of D major or F# minor. The tempo is marked 'ALLEGRO MODERATO' with a metronome indication of 96 beats per minute. The score begins with a piano (p) dynamic marking. The first staff contains a series of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melodic line, featuring a trill-like passage. The third staff shows a more complex rhythmic pattern with slurs and accents. The fourth staff introduces a mezzo-forte (mf) dynamic marking. The fifth staff continues the melodic development. The sixth staff concludes with a crescendo (cres:) marking and a piano (p) dynamic marking. The score is annotated with various musical symbols, including slurs, accents, and dynamic markings, to guide the performer.



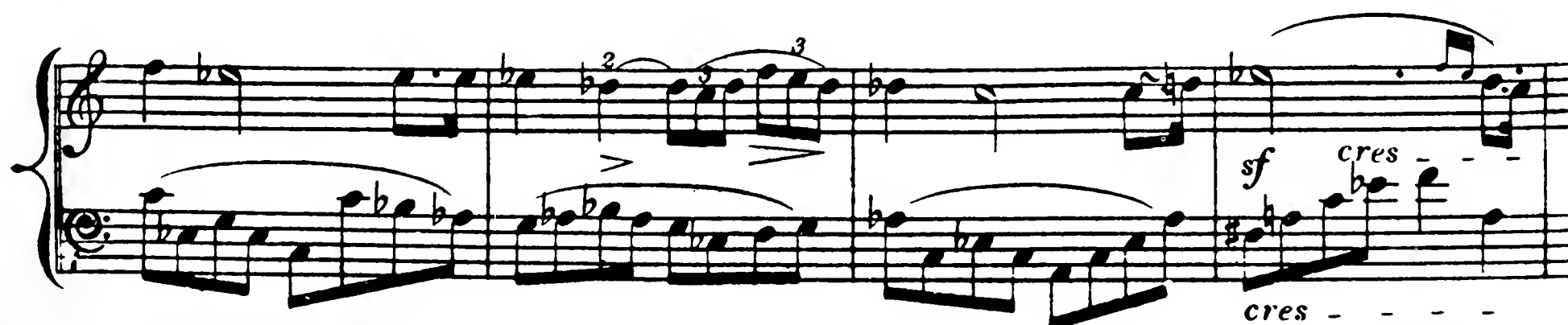
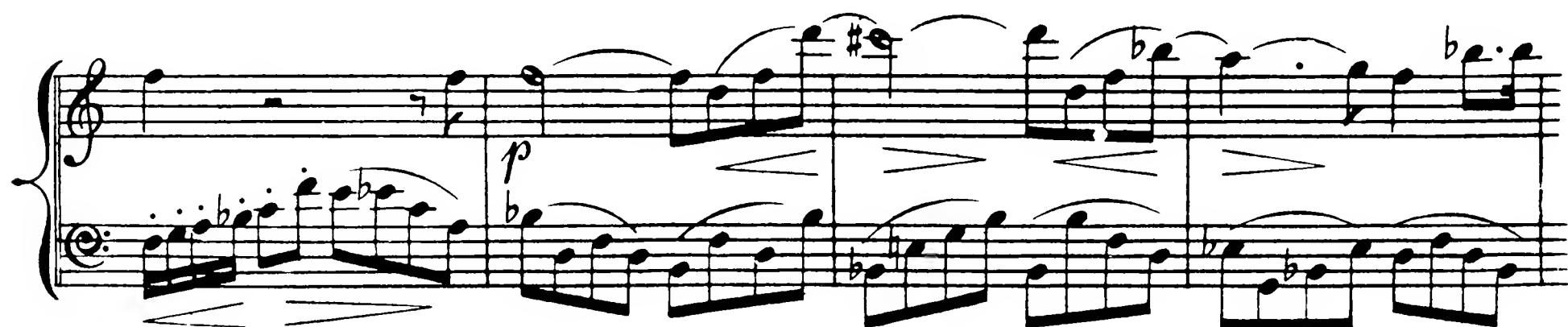
cres - - - -

cres: *dim:* *p*

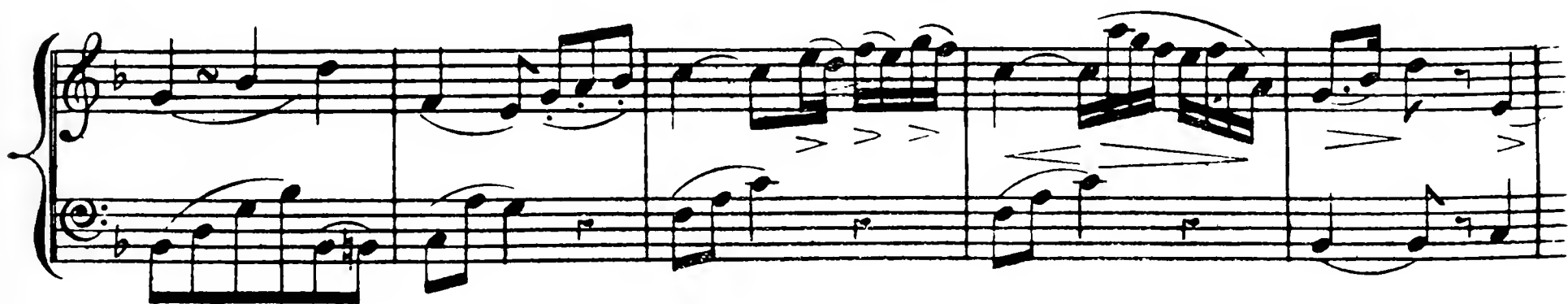
f *p*

cres:

cres: *p*



The musical score is written for oboe and piano accompaniment. It consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *p*, *sf*, and *cres:*. There are also trill markings (*tr*) and triplet markings (*3*). The piece concludes with a double bar line.

Andante. (♩ = 56.)

The musical score consists of six systems of piano notation. Each system has a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a bass line. The second system features a crescendo leading to a fortissimo (ff) section. The third system continues the melodic and bass lines. The fourth system includes a decrescendo (dim) leading to a pianissimo (pp) section. The fifth system continues the melodic and bass lines. The sixth system concludes with a decrescendo and a ritardando (dim. e ritard.) marking.

ff

cres - - - ff

pp

dim - - - pp

dim. e ritard.

p *a tempo.*

p

smorzando. *pp*

MODERATO. (♩ = 80)

RONDO.

p

dim: - - -

The musical score is written for an oboe and includes the following markings and features:

- System 1:** Treble staff with a series of eighth-note runs. Bass staff with a simple accompaniment of eighth notes.
- System 2:** Treble staff continues the eighth-note runs. Bass staff has a *p* (piano) marking and a *dim* (diminuendo) marking over a half-note chord.
- System 3:** Treble staff has a *hr* (half rest) marking. The tempo changes from *ritard:* (ritardando) to *a tempo.* (allegretto). Bass staff continues the accompaniment.
- System 4:** Treble staff has a *cres:* (crescendo) marking over a half-note chord. Bass staff continues the accompaniment.
- System 5:** Treble staff has a triplet of eighth notes marked with a '3'. The dynamic is *sf* (sforzando). Bass staff continues the accompaniment.
- System 6:** Treble staff continues the eighth-note runs. Bass staff continues the accompaniment.

First system of musical notation. Treble staff contains a complex melodic line with many slurs and ties. Bass staff contains a simpler accompaniment. A forte (*f*) dynamic marking is present in the middle of the system.

Second system of musical notation. The system begins with a 'FINE' marking in the bass staff, followed by a repeat sign and a forte (*f*) dynamic marking.

Third system of musical notation. Continuation of the melodic and accompaniment lines from the previous systems.

Fourth system of musical notation. This system features a 'dim' (diminuendo) marking and a repeat sign.

Fifth system of musical notation. Continuation of the piece with a 'dim:' marking.

Sixth system of musical notation. The system concludes the page with a piano (*p*) dynamic marking.

sf

sf

sf

p

cres:

dim

p

sf

calando.

ritard:

dim

D.C.

SONATA.

MODERATO. (♩ = 104.)

No. 2.

p

f

cres:

p

Oboe Method.

BARRET.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *sf*, *p*, and *cres:*. The first system shows a melodic line in the treble and a supporting line in the bass. The second system introduces a forte (*sf*) dynamic. The third system features a crescendo leading to a forte (*sf*) dynamic. The fourth system continues the melodic development. The fifth system includes a crescendo (*cres:*) marking. The sixth system features a piano (*p*) dynamic and includes fingerings (2) for the right hand.

cres - - - *p* *cres* - - -

cres: *f* *p* *sf*

sf *sf* *sf*

f *p* *f* *p*

f *dim:* *dim:*

The musical score is written for Oboe and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', 'cres:', and 'dim:'. The first system starts with a treble staff containing a series of eighth notes and a bass staff with a similar pattern. The second system features a treble staff with a complex, rapid passage and a bass staff with a simpler accompaniment. The third system continues the rapid passage in the treble staff. The fourth system shows a transition with a 'dim:' marking in the treble staff. The fifth system features a 'p' marking in the treble staff and a 'cres:' marking in the bass staff. The sixth system concludes the page with a final rapid passage in the treble staff.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', and 'sf'. The music is written in a style typical of early 20th-century method books.

LENTO CON ESPRESSIONE. (♩=100).

piu animato.

f

cres: f

p poco piu rall:

sf

p

dim:

f a tempo.

sf cres:

dim.

ritard:

p tempo 1º

sf

p

pp

pp

ALLEGRO. (♩ = 96.)

RONDO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRO' with a quarter note equal to 96 beats per minute. The piece is labeled 'RONDO.' at the beginning. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like '>' and '<'. A repeat sign with first and second endings is present in the second system. The piece concludes with a final cadence in the seventh system.

The musical score is written for Oboe and includes the following details:

- System 1:** Features a melodic line in the treble staff with slurs and accents, and a supporting bass line. A *cres:* marking is present.
- System 2:** Continues the melodic and harmonic development. A *cres:* marking appears at the end of the system.
- System 3:** Includes a *f* (forte) dynamic marking. A *Fine.* marking is placed between measures. The system concludes with a *p* (piano) dynamic marking.
- System 4:** Features a *f* dynamic marking and a triplet of eighth notes in the treble staff.
- System 5:** Includes a *p* dynamic marking and a trill (tr) in the treble staff.
- System 6:** Concludes the piece with a trill (tr) in the treble staff.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system has a *dol:* marking. The second system has a *cres:* marking. The third system has a *f* marking. The fourth system has a *p* marking. The fifth system has a *legato.* marking. The sixth system ends with a double bar line.

SONATA.*ALLEGRO MAESTOSO.* (♩ = 100)

No 3.

The musical score is written for a single melodic line, likely for the oboe, in a key of two flats (B-flat major or D-flat minor) and common time (C). The tempo is marked 'ALLEGRO MAESTOSO' with a quarter note equal to 100 beats per minute. The score consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melodic development. The third system features a forte (*f*) dynamic in the first measure, followed by a crescendo (*p cres.*) leading to another forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic. The fifth and sixth systems continue the piece with various melodic and harmonic textures. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and technically demanding piece.

p *cres:* *p* *cres:* *f* *dim:* *p* *f* *dim:* *p* *cres*

The musical score is written for oboe and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p* (piano), *f* (forte), *cres* (crescendo), and *sf* (sforzando). The first system starts with a *p* dynamic. The second system features a *cres* marking followed by a *f* dynamic. The third system begins with a *f* dynamic, followed by a *p* dynamic. The fourth system starts with a *f* dynamic, followed by a *p* dynamic. The fifth system begins with a *f* dynamic, followed by a *p* dynamic. The sixth system starts with a *f* dynamic, followed by a *p* dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cres*, and *sf*.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'cres' (crescendo). The music is written in a style typical of early 20th-century method books, with clear articulation and phrasing.

p

cres

ff *f* *p* *cres*

f *silence.* *p*

p *cres:* *p*

p *p* *f* *dim:* *p*

f *dim:* *p*

p *cres:* *p*

cres *cres*

f *f* *p*

f

LENTO SOSTENUTO. (♩ = 66.)

p

più animato.

sf *cres - - - mf*

dim: *sf* *piu lento. p*

p

sf *f* *sf* *dim:* *p* *p*

accellerando. *cres:* *accellerando. cres:*

a piacer. *p* *Tempo 1º* *Piu animato.* *mf*



ALLEGRETTO. (♩ = 60.)



p *cres:* *mf*

8. *p*

cres - - -

p *cres:* *f*

p *cres:* - - -

First system of musical notation, measures 1-4. The key signature is B-flat major (two flats). The music features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Dynamic markings include *f* (forte) in both hands at measure 3.

Second system of musical notation, measures 5-8. Measure 5 begins with a double bar line and the word "Fine." in the left hand. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *p* (piano) in both hands at measure 5.

Third system of musical notation, measures 9-12. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *p* (piano) at measure 9, *cres.* (crescendo) at measure 10, and *f* (forte) at measure 11.

Fourth system of musical notation, measures 13-16. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *f* (forte) at measure 13.

Fifth system of musical notation, measures 17-20. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *p* (piano) at measure 17 and *grazioso.* (grazioso) at measure 18.

Sixth system of musical notation, measures 21-24. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *sf* (sforzando) at measure 23.



MINORE.



This page of musical notation is for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a more melodic line. A piano (*p*) dynamic is introduced in the second measure of the right hand.
- System 2:** Continues the patterns. A crescendo (*cres:*) is marked in the right hand, followed by a decrescendo (*dim:*) in the fourth measure.
- System 3:** Features a mezzo-forte (*mf*) dynamic in the right hand. A decrescendo (*dim:*) is marked in the fourth measure.
- System 4:** The right hand has a piano (*p*) dynamic. The left hand continues its melodic line.
- System 5:** Continues the melodic and harmonic development.
- System 6:** The final system on the page, maintaining the established musical themes.

sf *sf*

sf *sf* *sf*

sf *ritard: fa tempo.*

p *f* *f*

p *dim:* *sf* *cres:*

sf *p* *ritard:*

al Segno *S.*

BARRET.

SONATA.

ALLEGRO MODERATO. (♩ = 96.)

N^o 4.

The musical score is written for piano and oboe. It consists of six systems of music. The first system is marked with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a forte (*sf*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system is marked with a crescendo (*cres*). The sixth system concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings.

p *cres:*

sf

2

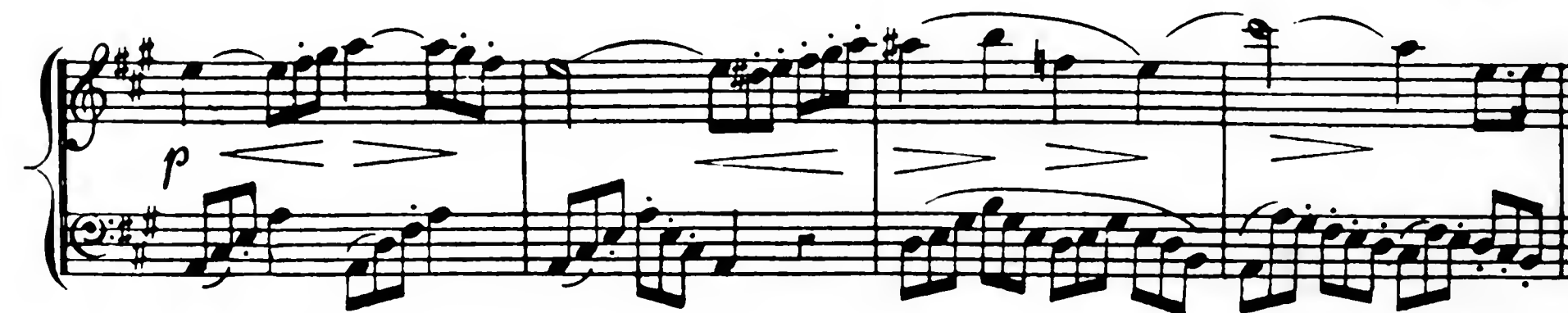
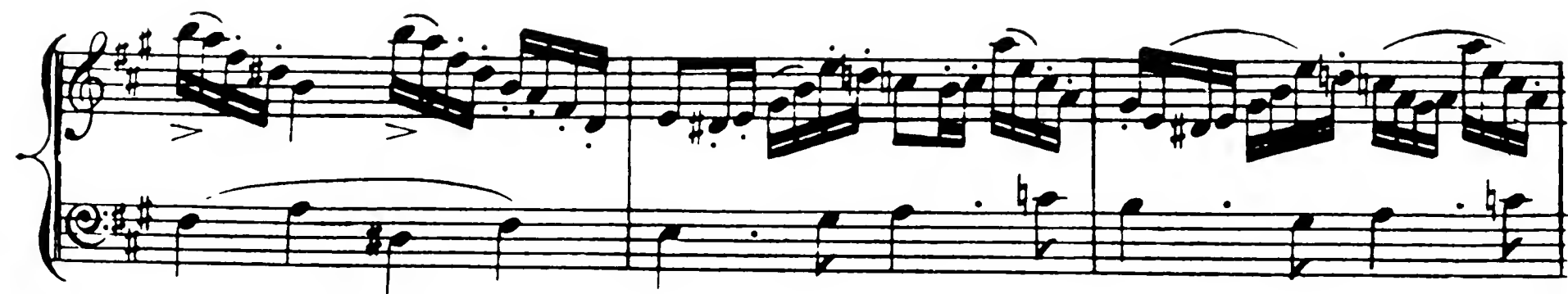
2

ritard:

p a tempo.

The musical score consists of six systems of piano accompaniment. Each system is written on a grand staff (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Some systems have fingerings indicated by numbers 1 and 2 above notes. The music is a continuous piece with varying melodic and harmonic textures.

The musical score consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *sf*, *f*, and *p*. The music is written in a style typical of early 20th-century pedagogical texts.



The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). The music is written in a style typical of early 20th-century method books.

The musical score is written for oboe and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a final 'f' marking.

The musical score is written for piano in a key of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of six systems of two staves each. The tempo is marked 'ANDANTE CANTABILE' with a metronome marking of 104 quarter notes per minute. The score includes various musical notations such as dynamics (p for piano, sf for sforzando, and cres: for crescendo), articulation (> for accents), and fingerings (2 and 3). The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain triplets. The overall texture is dense and expressive, characteristic of a cantabile movement.

The musical score consists of six systems, each with a piano (p) staff on the left and an oboe staff on the right. The key signature is one sharp (F#). The first system begins with a piano (*p*) dynamic and includes the tempo marking *calando.*. The second system features a crescendo (*cres:*) and a forte (*f*) dynamic, with a sforzando (*sf*) marking in the oboe part. The third system starts with a piano (*p*) dynamic and includes a sforzando (*sf*) marking. The fourth system continues the melodic and harmonic development. The fifth system begins with a piano (*p*) dynamic, includes a crescendo (*cres:*) and a piano (*p*) dynamic marking, and ends with a piano (*p*) dynamic. The sixth system is marked *simplice.* and continues the melodic line. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

cres: sf

sf

dim

p

cres: f sf

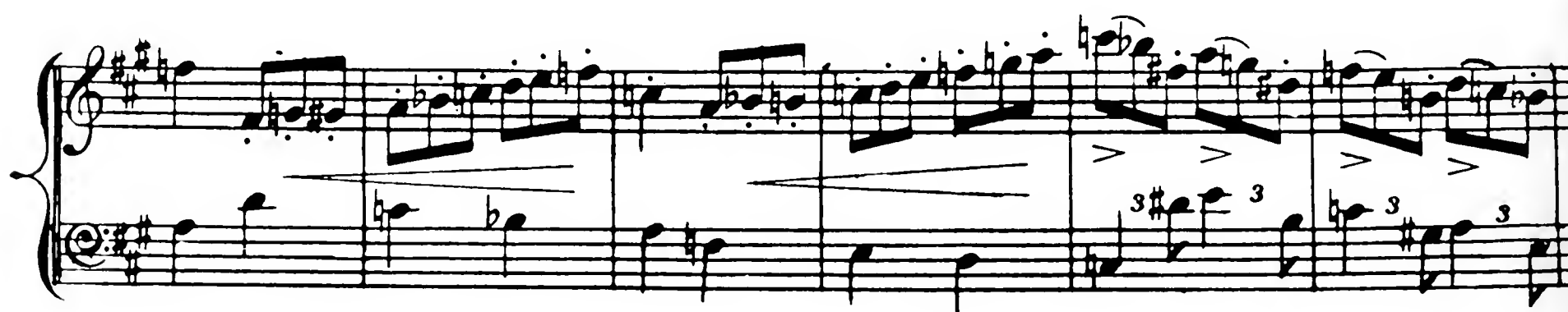
p

calando p rall:

RONDO.

The musical score is for an Oboe Method, page 154, featuring a Rondo section in D major, 2/4 time, Moderato tempo (♩ = 96). The score is written for a single melodic line, likely for the oboe, with a piano accompaniment. The key signature is D major (two sharps). The time signature is 2/4. The tempo is Moderato, with a quarter note equal to 96 beats per minute. The score is divided into six systems, each with a treble and bass staff. The first system is marked with a piano (p) dynamic. The second system is marked with a piano (p) dynamic. The third system is marked with a piano (p) dynamic. The fourth system is marked with a piano (p) dynamic. The fifth system is marked with a piano (p) dynamic. The sixth system is marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, cres, dim).

The musical score is written for piano accompaniment in two staves per system. The key signature is two sharps (F# and C#). The first four systems are continuous piano accompaniment. The fifth system includes a "FINE." marking and a forte (*f*) dynamic. The sixth system includes a "cres:" marking, a piano (*p*) dynamic, and the instruction "Leggiero." followed by triplet markings.



b

cres:

mf

leggiero.

p

b

b

cres: *dim e ritard:* *D.C.*

FIFTEEN GRAND STUDIES.*ALLEGRO.* ($\text{♩} = 112.$)

84

Nº 1.

p

p

f

p

p

p

musical notation for Oboe Method, page 160, by Barret. The page contains six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first five systems are continuous, while the sixth system includes a *rall.* (rallentando) section followed by an *a tempo.* (allegretto) section. The *rall.* section is marked with a dotted line and a *sf.* (sforzando) marking. The *a tempo.* section is marked with a dotted line and a *sf.* marking. The notation is in a key signature of one flat (B-flat) and a time signature of 2/4.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'dim' (diminuendo). The piece concludes with a double bar line.

ALLEGRO AGITATO. (♩ = 112.)

Nº 2.

96

f

f

cres:

hr

hr

#

hr

sf

hr

97

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system features a treble staff with a melodic line and a piano staff with a bass line. The second system includes a crescendo marking 'cres' in the piano staff. The third system features a forte 'f' dynamic in the piano staff and a decrescendo 'dim' marking in the treble staff. The fourth system includes a piano 'p' dynamic in the piano staff. The fifth system includes a crescendo 'cres' marking in the piano staff and a fortissimo 'sf' dynamic in the piano staff. The sixth system includes a forte 'f' dynamic in the piano staff and a decrescendo 'dim' marking in the piano staff, followed by a crescendo 'cres' marking in the piano staff.

f *h.* *hr* *cres:* *f* *cres:* *dim* *hr* *f* *cres:* *dim:* *p* *smorzando e ritard:*

trills
accents

long accents
wedgies <

MODERATO. (♩ = 112.)

No. 3.

58

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef). The music is written in 3/4 time and D major. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p', 'sf', and 'f'. There are also handwritten annotations in pencil, including 'L', 'h', 'n', 'X', and '2'.

The musical score is written for oboe and piano accompaniment. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Dynamic markings include *f* (forte), *dim:* (diminuendo), *mf* (mezzo-forte), *cres:* (crescendo), *p* (piano), and *sf* (sforzando). The score also features slurs, accents, and fingerings (e.g., *b²*, *h²*).

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

System 1: Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff has a simple accompaniment. Dynamic marking: *sf*.

System 2: Similar to System 1, with intricate melodic patterns in the treble. Dynamic marking: *p*.

System 3: Treble staff continues with rapid passages. Bass staff has a steady accompaniment. Dynamic marking: *p*.

System 4: Treble staff features a melodic line with many beamed notes. Bass staff has a simple accompaniment. Dynamic marking: *cres:*, *f*, *p*.

System 5: Treble staff continues with rapid passages. Bass staff has a steady accompaniment. Dynamic marking: *cres:*, *f*.

System 6: Treble staff features a melodic line with many beamed notes. Bass staff has a simple accompaniment. Dynamic marking: *f*.

MODERATO E BEN MARCATO. (♩ = 72)

Nº 4.

First system of musical notation. Treble clef, key of D major (two sharps), 12/8 time signature. The right hand plays a complex, rapid sixteenth-note pattern. The left hand plays a simpler eighth-note accompaniment. Dynamics include *mf* and accents.

Second system of musical notation. Continuation of the piece. The right hand's sixteenth-note pattern continues with various slurs and accents. The left hand accompaniment remains consistent.

Third system of musical notation. Continuation of the piece. The right hand's sixteenth-note pattern continues. The left hand accompaniment remains consistent.

Fourth system of musical notation. Continuation of the piece. The right hand's sixteenth-note pattern continues. The left hand accompaniment remains consistent.

Fifth system of musical notation. Continuation of the piece. The right hand's sixteenth-note pattern continues. The left hand accompaniment remains consistent. Dynamics include *p* and *cres:*.

Sixth system of musical notation. Continuation of the piece. The right hand's sixteenth-note pattern continues. The left hand accompaniment remains consistent. Dynamics include *p*, *cres:*, and *f*.

The musical score consists of six systems of piano notation. Each system has a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation is highly detailed, with many beamed sixteenth and thirty-second notes, often with accents (>) and slurs. Dynamic markings are used throughout: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Crescendo and decrescendo hairpins are used to indicate changes in volume. The piece concludes with a final system of music.

The musical score consists of seven systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is common time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *cres:*, *dim:*, *sf*, and *f*. The music is written in a key with one sharp (F#) and a common time signature.

Nº 5.

The musical score is for a piece titled "Nº 5" from the "Oboe Method" by Barret. It is in 3/8 time, key of B-flat major, and consists of six systems of music. The first system is marked "p" (piano). The second system has "sf" (sforzando) markings. The third system has "2" and "3" fingerings. The fourth system has "cres:" (crescendo) markings. The fifth system has "p" (piano) markings. The sixth system has "b" (basso) markings. The score is written for a single melodic line on a single staff.

Musical notation for an Oboe Method, page 173. The page contains six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is B-flat major (two flats). The systems show a progression of musical ideas, with some systems featuring complex, rapid passages in the treble staff and simpler accompaniment in the bass staff. Dynamic markings include *sf* (sforzando), *p* (piano), and *f* (forte). Crescendo markings (*cres*) are used to indicate increasing volume. The piece concludes with a final system ending in a double bar line.

MODERATO E BEN MARCATO. (♩ = 76.)

Nº 6.

The musical score is written for Oboe and consists of six systems. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo and style are indicated as 'MODERATO E BEN MARCATO' with a quarter note equal to 76 beats per minute. The piece is numbered 'Nº 6.' and is by 'BARRET.' The dynamics are marked as 'mf' (mezzo-forte) in the first system and 'sf' (sforzando) in the subsequent systems, with a final 'p' (piano) marking at the end. The notation includes various musical symbols such as notes, rests, slurs, and accents.

The musical score is written for Oboe Method, page 175, by Barret. It consists of six systems of music, each with a treble and bass staff joined by a brace. The music is in 2/4 time and features various musical notations including slurs, ties, and dynamic markings.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties.

System 2: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties. Dynamic marking: *cres:* *sf*.

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties. Dynamic marking: *cres:* *sf*.

System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties.

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties. Dynamic marking: *dim:* *p*.

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs and ties. Dynamic marking: *f*.

decres.

decres.

p

mf *sf* *sf*

cres

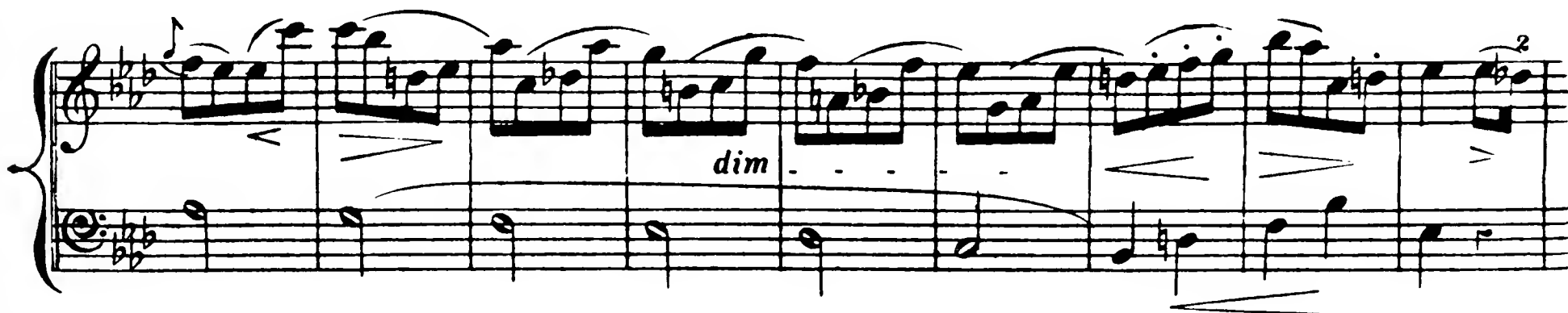
sf

cres. *cres.*

f *h* *h* *h* *h* *h*

ALLEGRO MODERATO. (♩ = 112.)

Nº 7.



The musical score is written for Oboe and includes the following details:

- Staffs:** Treble and Bass Clef.
- Key Signature:** B-flat major (two flats).
- Time Signature:** Not explicitly shown, but the notation suggests a common time signature.
- Dynamic Markings:** *f* (forte) and *p* (piano) are used throughout the piece.
- Other Markings:** *cres:* (crescendo) is marked in the fourth system.

cres: *f* *sf*

dim

p *ritard:* *a tempo.*

cres: *f*

cres *f*

MODERATO. (♩ = 108.)N^o 8.

The musical score is for a piece titled "No. 8" in a moderate tempo. It is written for piano and consists of six systems of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "MODERATO" with a quarter note equal to 108 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like "sf" (sforzando). The first system is marked with "Nº 8.". The score is published by G. Schirmer, New York, and is part of the "Blue Method" series.

The musical score is written for Oboe and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The time signature is 2/4. The music is characterized by rapid sixteenth-note passages in the treble staff and more rhythmic, often dotted or eighth-note patterns in the bass staff. Dynamic markings include *p* (piano), *f* (forte), *sf* (sforzando), and *cres* (crescendo). Articulation marks such as accents and slurs are used throughout. The piece concludes with a final cadence in the sixth system.

The musical score is written for Oboe and includes a piano accompaniment. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The piece is characterized by intricate melodic lines in the oboe part, often featuring sixteenth and thirty-second notes. The piano accompaniment provides harmonic support with chords and moving bass lines. Dynamic markings include *p* (piano) and *f* (forte). The notation includes various musical symbols such as slurs, ties, and accidentals.

f

mf

mf >

cres *dim*

cres *dim*

cres: *p*

f

MODERATO. (♩ = 104.)

Nº 9

The musical score is divided into six systems, each containing a grand staff (treble and bass clef). The key signature is one flat (Bb). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *sf* (sforzando), *p* (piano), and crescendos (*cres:*). The score is marked with 'cres:' and 'sf' throughout, indicating a dynamic range from piano to forte. The final system ends with a forte (*f*) dynamic.

The image displays a page of musical notation, likely for piano, consisting of six systems of staves. The notation is complex, featuring various melodic lines, ornaments, and dynamic markings. The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic marking. The second system includes a crescendo (*cres:*) marking. The third system features a forte (*f*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a forte (*f*) dynamic marking. The sixth system includes a forte (*f*) dynamic marking. The notation includes various ornaments, such as mordents and grace notes, and is characterized by a high level of technical difficulty, with many rapid passages and complex fingerings indicated by numbers 1, 2, and 3.

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is B major (two sharps). The dynamics include *cres:* (crescendo), *sf* (sforzando), and *p* (piano). The first system has a double bar line with a '2' above it. The second system has a *sf* marking. The third system has *cres:* and *sf* markings. The fourth system has *cres:* and *p* markings. The fifth system has *hr* (harmonic) markings. The sixth system has *cres:* and *f* (forte) markings.

ANDANTE LEGATO. (♩ = 69)

N^o 10.

The musical score is for an Oboe Method exercise, No. 10, by Barret. It is in 3/4 time, key of B-flat major, and tempo of Andante Legato (69 bpm). The score consists of six systems of two staves each. The first system is marked 'p' (piano). The second system is marked 'p'. The third system has 'sf' (sforzando) and 'p' markings. The fourth system is marked 'p'. The fifth system has 'sf' markings. The sixth system has 'sf' markings. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of musical notation is for a piano piece, likely from a method book. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a series of eighth-note chords in the right hand and single notes in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).
- System 2:** Continues the pattern of eighth-note chords. Dynamics include *dim.* (diminuendo) and *p*.
- System 3:** Similar to the previous systems, with eighth-note chords and single notes. Dynamics include *sf*.
- System 4:** Includes fingerings (e.g., 2, 2, 2, 2) and dynamics like *sf*.
- System 5:** Features more complex chordal structures with fingerings. Dynamics include *sf*.
- System 6:** The final system, ending with a double bar line. It includes dynamics like *sf*, *p*, and the instruction *smorzando* (diminuendo).

MODERATO., (♩ = 108.)

Nº 11.

p

cres:

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#). The music is written in a style typical of early 20th-century method books.

Dynamic markings include:

- sf dim:* (first system, second staff)
- mf* and *sf* (third system, second staff)
- p* (fourth system, first and second staves)
- cres:* (fifth system, second staff)
- dim:* and *cres* (sixth system, second staff)

p

f

cres

f

Nº 12.

[illegible]

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is in 2/4 time, key of D major, and features a piano introduction with a waltz rhythm. The notation includes a treble and bass staff with various musical symbols such as notes, rests, and dynamic markings like "p" and "cres".

[illegible]

A musical score for a piano piece, labeled 'spianata.' (Allegretto). The score is written for two staves, treble and bass clef, in G major (one sharp). The tempo is marked 'Allegretto' and the time signature is 3/4. The music features a series of chords and melodic lines, with a key signature change to F major (one flat) indicated by a double bar line and a key signature change symbol. The piece concludes with a final chord.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 2/4 time and consists of two measures. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The accompaniment starts with a whole note chord of G4-B4-D5, followed by a half note chord of A4-C5-E5, and then a half note chord of B4-D5-F#5. The score is written in a simple, hand-drawn style.

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and rests. The piece ends with a final chord in the right hand.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and features a piano (p) and forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a repeat sign and a crescendo marking.

This page of musical notation, numbered 194, contains seven systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a series of chords and arpeggiated figures. A dynamic marking of *ff* (fortissimo) is present.
- System 2:** Begins with the instruction *leggiere.* (light). It contains many notes with *tr* (trill) and *h* (accents) markings. A dynamic marking of *p* (piano) is at the start.
- System 3:** Continues the trill and accented patterns. A *cres:* (crescendo) marking appears towards the end.
- System 4:** Features a series of chords and arpeggiated figures. Dynamic markings of *f* (forte), *sf* (sforzando), and *sf* are present.
- System 5:** Continues the trill and accented patterns. Dynamic markings of *sf* and *cres* are present.
- System 6:** Features a series of chords and arpeggiated figures. A dynamic marking of *f* is at the start.
- System 7:** Continues the trill and accented patterns. A dynamic marking of *f* is at the start.

PRRSTO. (♩. = 160.)

Nº 13.

The musical score is written for Oboe and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked as 160 beats per minute. The score begins with a piano (p) dynamic. The second and third systems feature sforzando (sf) accents. The fourth system returns to piano (p). The fifth and sixth systems continue the melodic and harmonic development. The seventh system concludes the piece. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The musical score consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p', 'f', and 'cres:'. The first system has a 'p' marking in the bass staff and 'cres:' in both staves. The second system has 'f' markings in both staves. The third system has 'f' and 'p' markings. The fourth system has 'cres:' and 'f' markings. The fifth system has 'f' and 'p' markings. The sixth system has 'f' and 'p' markings. The notation is complex, with many slurs and ties, indicating a technically demanding piece.



ANDANTE GRAZIOSO. (♩ = 72.)

Nº 14.

The musical score for N° 14, Andante Grazioso, is written for piano and bass. It begins with a treble and bass staff in A major (three sharps) and 2/4 time. The tempo is marked Andante Grazioso with a quarter note equal to 72 beats per minute. The score is divided into six systems. The first system starts with a piano (*p*) dynamic. The second system includes a crescendo (*cres:*) and a piano (*p*) dynamic. The third system also features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a crescendo (*cres:*) and a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic and a crescendo (*cres:*). The piece concludes with a final chord marked *sf* (sforzando).

The musical score consists of six systems, each with a piano (p) staff on the left and an oboe staff on the right. The key signature is D major (two sharps). The first system begins with the instruction *dolce.* and includes a *p* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *p* dynamic marking. The fourth system includes a *cres:* marking and a *f* dynamic marking. The fifth system includes a *p* dynamic marking and three *sf* (sforzando) markings. The sixth system includes a *p* dynamic marking, a *sf* marking, and a *dim:* (diminuendo) marking, followed by a *ritard:* (ritardando) marking. The score is written in a standard musical notation style with various musical symbols, including notes, rests, and dynamic markings.

MODERATO. (♩ = 112.)N^o 15.

The musical score is written for Oboe. It consists of six systems of music, each with a treble and bass staff. The music is written in G major and 2/4 time. The treble staff contains a continuous eighth-note melody, often with slurs and accents. The bass staff provides a supporting line with longer note values and rests. Dynamics include *sf* (sforzando) and *p* (piano). A *Tempo* marking is present in the final system.

The musical score is arranged in six systems, each with a treble and bass staff. The notation is complex, featuring many sixteenth-note runs and slurs. The final system includes the following markings:

cres: - - - - - *f*

cres: - - - - - *f*

No. 16.

MODERATO. (♩. = 76)

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble clef and a bass clef. The key signature is D major (two sharps: F# and C#). The time signature is 6/8. The tempo is marked 'MODERATO' with a quarter note equal to 76 beats per minute. The music features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The score concludes with a forte (*sf*) dynamic and a diminuendo (*Dim.*) marking.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes and a simpler bass line.
- System 2:** Continues the melodic development in the treble staff, with the bass line providing harmonic support.
- System 3:** Shows a more active bass line with frequent eighth-note patterns, while the treble staff has longer note values.
- System 4:** Includes a crescendo marking (*Cres.*) in the bass staff and a piano marking (*p*) in the treble staff.
- System 5:** Features a melodic phrase in the treble staff that concludes with a double bar line.
- System 6:** Begins with a decrescendo marking (*Dim.*) and continues with melodic lines in both staves, ending with a final double bar line.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The music begins with a piano (*p*) dynamic and a crescendo (*Cres*) marking. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, while the left hand plays a simpler, more rhythmic accompaniment. The system concludes with several accents (*>*) over the final notes.

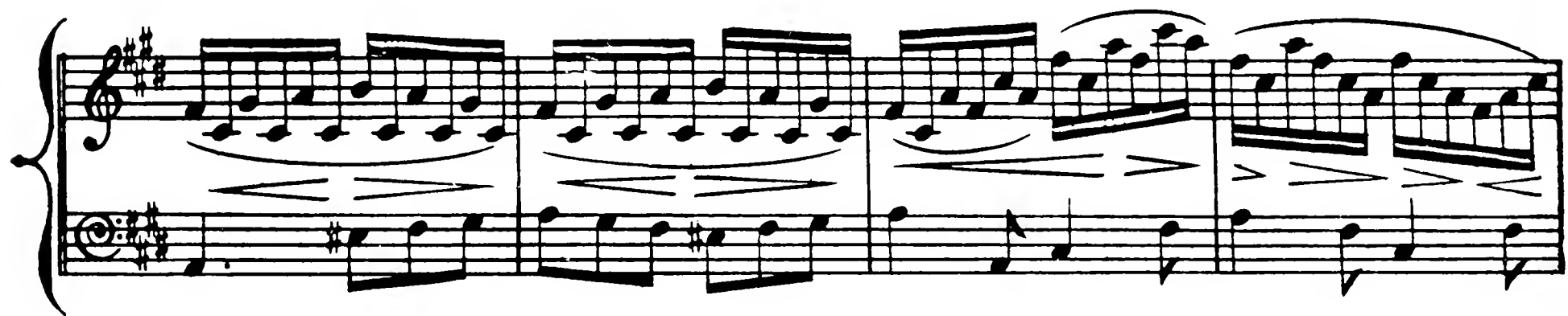
The second system continues the musical piece. The right hand maintains its intricate, fast-moving melodic pattern, often using slurs to connect groups of notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The system ends with a series of slurs and accents.

The third system of musical notation shows the continuation of the piece. The right hand's melodic line is highly technical, with many beamed notes. The left hand's accompaniment remains consistent. The system concludes with a few notes marked with 'x' in the right hand.

The fourth system of musical notation continues the composition. The right hand features a series of notes marked with 'x', possibly indicating specific performance techniques or accents. The left hand continues its accompaniment. The system ends with a few more notes in both hands.

The fifth system of musical notation shows the continuation of the piece. The right hand's melodic line is highly technical, with many beamed notes. The left hand's accompaniment remains consistent. The system concludes with a few notes marked with 'x' in the right hand.

The sixth and final system of musical notation on this page. It concludes the piece with a final cadence. The right hand has a series of notes marked with 'x' and a sharp sign (#). The left hand plays a few final notes. The system ends with a double bar line and a final key signature change to three sharps (F#, C#, G#). A forte (*sf*) dynamic marking is present at the bottom right.



FIRST AIR VARIÉ.

LENTO CON ESPRESSIONE. (♩ = 72)

BARRET.

OBOE.
INTROD:
BASSOON
or
CELLO.

5 *p*

h *p* *sf* *p* *sf*

cres: *p* *sf*



ALLEGRETTO. (♩ = 96.)



CON GUSTO.

VAR. 1.

Musical score for Variation 1, 'CON GUSTO.' The score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a complex, flowing melody in the right hand, often with triplets and slurs, and a more rhythmic accompaniment in the left hand. Dynamics include accents (>) and a crescendo (cres:). The second system continues the melodic development. The third system shows a change in texture with more chords in the right hand. The fourth system includes a fortissimo (sf) dynamic in the right hand and a piano (p) dynamic in the left hand. The fifth system concludes the variation with a final chord and a repeat sign. A small number '8' is visible in the bottom right corner of the fifth system.

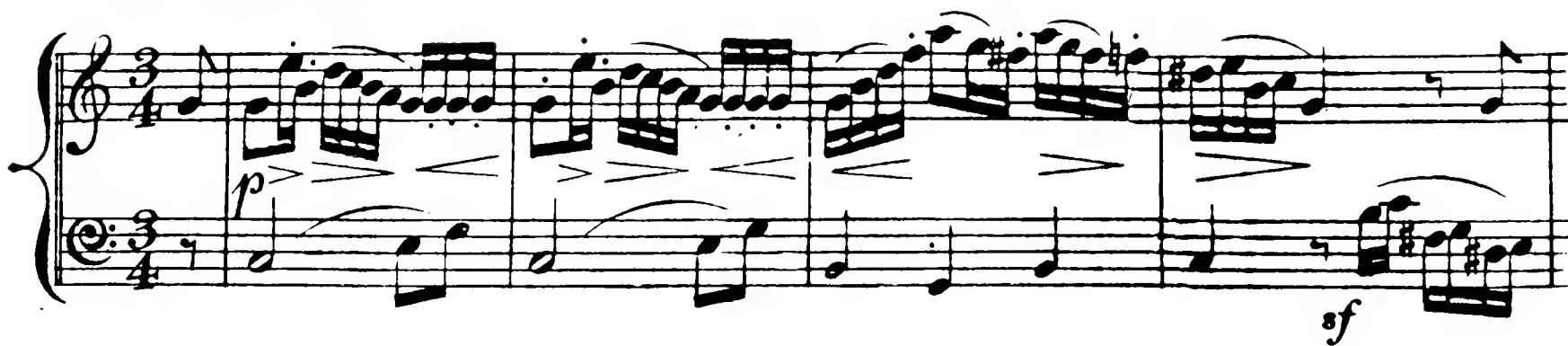
LEGGIERO.

VAR. 2.

Musical score for Variation 2, 'LEGGIERO.' The score is written for piano in 3/4 time. It consists of one system of music. The music features a light, flowing melody in the right hand, often with triplets and slurs, and a more rhythmic accompaniment in the left hand. Dynamics include mezzo-forte (mf) and fortissimo (sf). The system concludes with a final chord and a repeat sign.

The musical score consists of six systems, each with a treble and bass staff. The notation is complex, featuring many triplets and slurs. Dynamics include *sf*, *p*, *mf*, *f*, and *cres:*. The piece ends with a double bar line and the number 8 in the final measure of the sixth system.

VAR. 3.



CODA.

The musical score for the Coda section consists of six systems of piano music. Each system is written for a grand piano with a treble and bass staff. The music is characterized by rapid, flowing passages in the right hand and more rhythmic, often single-note or dyad accompaniment in the left hand. Dynamics include *cres* (crescendo), *sf* (sforzando), *p* (piano), *f* (forte), and *ff* (fortissimo). Articulations such as accents and slurs are used throughout. The final system concludes with a double bar line and a repeat sign.

SECOND AIR VARIÉ.

BARRET

ANDANTE SPIRATO. (♩ = 63.)

INTRO.

7 p

sf dim.

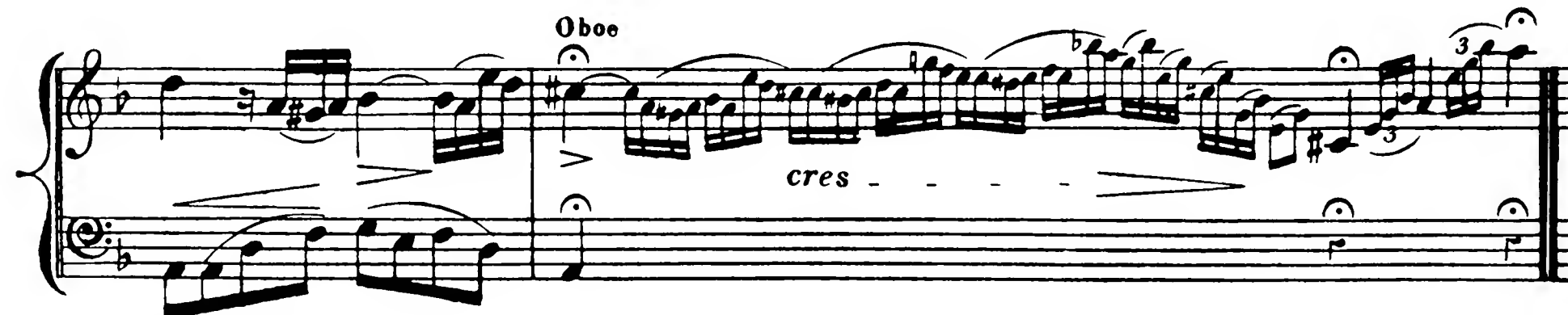
cres:

cres:

p a piacere.

sf *ritard:*

p a tempo.



THEME. (♩ = 96.)



LEGGIERO CON GUSTO.

VAR. I.

cres:

sf *cres:*

6

PIU ANIMATO.

VAR. 2.

p

3

deces:

p

p *deces*

8

CON FORZA.

VAR. 3.

First system of musical notation (measures 1-4). The treble staff features a complex melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano).

Second system of musical notation (measures 5-8). The treble staff continues with intricate triplet patterns. The bass staff has a more active line. Dynamics include *cres:* (crescendo), *f*, *sf*, and *p*.

Third system of musical notation (measures 9-12). The treble staff shows a continuation of the melodic development. The bass staff has a steady accompaniment. Dynamics include *f* and *sf*.

Fourth system of musical notation (measures 13-16). The treble staff features a rapid ascending scale in the final measure. The bass staff continues with its accompaniment. Dynamics include *cres* (crescendo).

Fifth system of musical notation (measures 17-20). The treble staff continues with complex melodic figures. The bass staff has a more active line. Dynamics include *f* and *sf*.

Sixth system of musical notation (measures 21-24). The tempo changes to *Piu lento.* (More slowly). The treble staff has a more relaxed melodic line. The bass staff includes a *Tutti* marking. Dynamics include *p* (piano).



ALLE^{uo} (♩ 72).

FINALE



PIU ANIMATO

CODA.

2nd time

This musical score is for the Coda section of a piece, marked 'PIU ANIMATO' and 'CODA.' It is the 2nd time through the section. The score is written for a single melodic line, likely for the Oboe, in a key of D major (two sharps) and 2/4 time. The piece consists of seven systems of music. The first system begins with a piano (*p*) dynamic and features a series of eighth-note runs. The second system starts with a forte (*f*) dynamic and continues the eighth-note patterns. The third system maintains the eighth-note runs. The fourth system introduces a crescendo (*cres*) and a piano (*p*) dynamic. The fifth system features a half rest (*hr*) in the first measure, followed by a melodic phrase. The sixth system begins with a forte (*f*) dynamic and includes accents. The seventh system concludes with a crescendo (*cres*) and a forte (*f*) dynamic, ending with a flat (*b*) in the final measure.

MUSICAL TERMS.

(ITALIAN)

THE FOLLOWING ARE VERY IMPORTANT TO LEARN BY HEART.

Term	Signification	Abbreviation	Term	Signification	Abbreviation
Accelerando	With gradually increasing velocity of movement . . .	Accel.	Legato . . .	Smooth connected	
Adagio . . .	A very slow movement . . .	Ad ^o	Lento . . .	Slow	
Ad libitum . . .	At will, or discretion . . .	Ad. lib.	Ma . . .	But	
Allegretto . . .	Not so quick as Allegro . . .	All ^{mo}	Maestoso . . .	Majestic	Maest ^o
Allegro . . .	Quick	All ^o	Marziale . . .	Martial.	Marzl ^o
Andante . . .	A slow movement	And ^o	Meno . . .	Less	Men.
Andantino . . .	Slower than Andante.	And ^{mo}	Moderato . . .	Moderate.	Mod ^o
Animato . . .	Animated, life		Molto . . .	Much	
A poco à poco	By little and little		Morendo . . .	Gradually dying away	
Assai . . .	Very		Mosso . . .	More, much	
A tempo . . .	Original time	A tem.	Moto . . .	Agitation	
Ben . . .	Well		Non . . .	Not.	
Bis . . .	Over again		Obligato . . .	Indispensable	
Brio . . .	Brilliant		Piacere . . .	With pleasure	
Cantabile . . .	Graceful		Piano . . .	Soft.	p.
Capo . . .	Head or beginning.	C.	Pianissimo . . .	Very soft	pp.
Coda . . .	Termination.		Piu . . .	More	
Con . . .	With		Poco . . .	Little	
Crescendo . . .	To increase	Cres.	Presto . . .	Very quick	
Da . . .	By, for, from	D.	Prestissimo . . .	The quickest degree of move- ment	Prest ^{mo}
Da Capo . . .	From the beginning	D.C.	Quasi . . .	In the style of	
Di . . .	Of		Rallentando . . .	Less speed of movement	Rall.
Diminuendo . . .	To decrease	Dim.	Ritard . . .	Retardation	Rit.
Dolce . . .	Sweet, delicate	Dol.	Signo . . .	Sign (dal signo) repeat from sign	S
Energico . . .	Energy.		Sempre . . .	Always	
Espressivo . . .	Expression	Express.	Spirito . . .	Spirit, lively	
Finale . . .	End of movement, etc.	Fine.	Sostenuto . . .	Sustained	Sost ^o
Forte . . .	Loud	f	Staccato . . .	Short, distinct	
Fortissimo . . .	Very loud.	ff	Stringendo . . .	Accelerating the degree of movement	
Fuoco . . .	Fire, animation		Subito . . .	Quickly	
Grandioso . . .	Grand style	Grand ^o	Tacet . . .	Silent	
Grave . . .	Very slow, solemn		Tempo . . .	Time	
Guisto . . .	Strict time		Troppo . . .	Too much	
Gusto . . .	Elegantly.		Tutti . . .	To play, to join	
Impetuoso . . .	Impetuously.		Vivace . . .	Quick	
Irresoluto . . .	Irresolutely		Vivo . . .	Lively	
Larghetto . . .	Slow measured movement		Volti Subito	Turn quickly	
Largo . . .	Large				

TERMS WITH THE ADDITION OF OTHER WORDS.

Andante ma non troppo	Slow, but not too slow.	Allegro moderato . . .	Moderately quick.
„ cantabile . . .	Slow, but in a singing style.	„ piu mosso . . .	Rather quickly.
„ con molto . . .	Slow, but with emotion.	„ vivace . . .	Very quick.
„ grazioso . . .	Slow, but gracefully.	Ben marcato . . .	Well marked.
„ maestoso . . .	Slow, majestic.	Con forza . . .	With force.
„ grave . . .	Slow, solemn.	Con brio ed animato . . .	With animation and brilliancy.
Andantino sostenuto . . .	Slow, and sustained.	Con espressivo . . .	With expression.
Allegro agitato . . .	Quick, with agitation.	Dolce con gusto . . .	Sweetly, with elegance.
„ assai . . .	Very quick.	L'istesso tempo . . .	The same time.
„ con brio . . .	Quick, with brilliancy.	Meno mosso . . .	Less quick.
„ con fuoco . . .	Quick, with fire.	Meno vivo . . .	Less spirit.
„ con moto . . .	Quick, with agitation.	Piu lento . . .	Rather slow.
„ con spirito . . .	Quick, with spirit.	Piu presto . . .	Rather accelerated.

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